

DIARY 2016

ANTIQUE HOROLOGY & BAROMETERS



THE HOROLOGICAL FOUNDATION

DIARY 2016

ANTIQUE HOROLOGY & BAROMETERS

With Compliments



THE HOROLOGICAL FOUNDATION

The Horological Foundation is a non-profit organisation. Through its internet sites it aims to provide a meeting and mediation plaza for anyone interested in important antique horological objects, instruments and barometers.

Association sans but lucratif basée à Maastricht. Par ses sites Internet elle vise à fournir un espace de réunion et de médiation pour toute personne intéressée aux objets d'horlogerie importants et aux baromètres anciens.

Foundation registered at: KvK Maastricht # 14064944

2015

JANUARY							JULY											
WK	MO	TU	WE	TH	FR	SA	SU	WK	MO	TU	WE	TH	FR	SA	SU			
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2016

JANUARY

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4	25	26	27	28	29	30	31

FEBRUARY

WK	MO	TU	WE	TH	FR	SA	SU
5	1	2	3	4	5	6	7
6	8	9	10	11	12	13	14
7	15	16	17	18	19	20	21
8	22	23	24	25	26	27	28
9	29						

MARCH

WK	MO	TU	WE	TH	FR	SA	SU
9		1	2	3	4	5	6
10	7	8	9	10	11	12	13
11	14	15	16	17	18	19	20
12	21	22	23	24	25	26	27
13	28	29	30	31			

APRIL

WK	MO	TU	WE	TH	FR	SA	SU
13					1	2	3
14	4	5	6	7	8	9	10
15	11	12	13	14	15	16	17
16	18	19	20	21	22	23	24
17	25	26	27	28	29	30	

MAY

WK	MO	TU	WE	TH	FR	SA	SU
17							1
18	2	3	4	5	6	7	8
19	9	10	11	12	13	14	15
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22	30	31					

JUNE

WK	MO	TU	WE	TH	FR	SA	SU
22			1	2	3	4	5
23	6	7	8	9	10	11	12
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26	27	28	29	30			

2016

JULY

WK	MO	TU	WE	TH	FR	SA	SU
26					1	2	3
27	4	5	6	7	8	9	10
28	11	12	13	14	15	16	17
29	18	19	20	21	22	23	24
30	25	26	27	28	29	30	31

AUGUST

WK	MO	TU	WE	TH	FR	SA	SU
31	1	2	3	4	5	6	7
32	8	9	10	11	12	13	14
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34	22	23	24	25	26	27	28
35	29	30	31				

SEPTEMBER

WK	MO	TU	WE	TH	FR	SA	SU
35				1	2	3	4
36	5	6	7	8	9	10	11
37	12	13	14	15	16	17	18
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OCTOBER

WK	MO	TU	WE	TH	FR	SA	SU
39						1	2
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41	10	11	12	13	14	15	16
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43	24	25	26	27	28	29	30
44	31						

NOVEMBER

WK	MO	TU	WE	TH	FR	SA	SU
44		1	2	3	4	5	6
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48	28	29	30				

DECEMBER

WK	MO	TU	WE	TH	FR	SA	SU
48				1	2	3	4
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52	26	27	28	29	30	31	

BANKRUPTCY AND IMPERIAL PASSIONS

By Andrew Hooper

James Cox and the Imperial Courts. 18th-century musical clocks and automata were incredibly expensive and so makers sought wealthy clients overseas, in particular, the Imperial courts of Russia and China, which welcomed trade with Britain.



1. *The Kangxi Emperor* (1661-1722).

China. Jesuit missionaries introduced mechanical clocks in the late 16th c. The Kangxi Emperor, who opened China to international trade in 1684, estab-

lished a clockmaking workshop, which soon employed over 3,000 European and Chinese artisans. However, European and Chinese trading cultures clashed and his grandson, the Qianlong Emperor (1736-1795), introduced the restrictive Canton System in 1757.



2. *Imperial Chinese Musical Clock, Guangzhou Workshops, Qianlong Period.* © Christie's Images -Bridgeman Images.

Singsong In 1793 Qianlong's collection was valued at £2 million. These remarkable and exotically decorated objects were called '**ziming zhong**' meaning 'clocks that sound by themselves'. Western traders quickly renamed this Chinese term as '**singsong**'.

James Cox. The emperor's collection included pieces by James Cox, a London jeweller, inventor and entrepreneur. His first venture ended in bankruptcy, but by 1763 he was making luxury goods for the Far East. The East India Company commissioned a pair of gold and diamond automata from Cox to present to Qianlong (8). His timepieces and automata were often decorated with *chinoiserie*. Between 1766 and 1772 he exported goods worth £750,000 and employed 800-1,000 craftsmen in London.



3. *Cox's Atmos clock 'avant la lettre' perpetually wound by a Fortin barometer.* Courtesy Victoria & Albert museum.

Cox's Spring Gardens Museum In 1772 Cox opened his Spring Gardens Museum with 56 exhibits, including the 'perpetual' clock (3) with its diamond-jewelled movement wound by a Fortin barometer. Although the museum was a success, Cox struggled financially. In 1773 he was permitted to dispose of his museum's contents by way of a lottery (5), which eventually raised 120,000 guineas for his creditors.

4. *An English pagoda clock c. 1775. Whilst playing on the hour the roofs gradually slide apart and back together again in the next hour.* H.128 cm. Collection Palace Museum, Beijing. Courtesy Museum Speel-klok Utrecht.



5. *Lottery ticket for exhibits from James Cox's museum.*

Russia When Tsar Peter I aligned Russia more closely with Europe in the 1720s, he welcomed British engineers and merchants to the country. A friend of Cox was the bigamist Elizabeth, Duchess of Kingston, who offered to help him market his goods. She stayed in St. Petersburg in 1777, warmly received by the Russian Court. She may have facilitated Prince Potemkin-Tauicheski's acquisition of Cox's masterpiece, the Peacock Clock (7) for Empress Catherine II, which



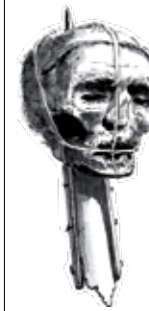
6. *Empress Catherine II.*

incorporates life-size automata of an owl, peacock and cockerel. These perform in turn to represent darkness, the cosmos and resurrection respectively, thus celebrating the continuity of life.



7. *Prince Potemkin-Tauicheski acquired Cox's masterpiece, the Peacock Clock, for Empress Catherine II.* Courtesy The State Hermitage Museum.

CROMWELL'S HEAD



Ever the entrepreneur, c.1787 Cox bought the head of Oliver Cromwell for £118. Cromwell died in 1658 but in 1661, after the restoration of the monarchy, his body was exhumed, dragged through the streets and hung. His head was hacked off and placed on a stake where it remained until the late 1680s. Cox sold the head for £230 in 1799, making a healthy profit on one of his last investments. He died the following year, in obscurity and debt.

Adverse Trading Conditions However, trading conditions in general degenerated in the same period. This also affected Cox and, after being discharged from bankruptcy for a second time, Cox sent his son, John Henry Cox, to Canton in 1778 to sell automata before abandoning overseas trade around 1791 and having his effects auctioned.

FURTHER READING:
TREASURES OF THE FORBIDDEN CITY.
SEE PAGE 170.



8. *Qianlong (1736-1795) amassed a collection of over 4,000 clocks and automata.*

In 1793 the Qianlong Emperor wrote to King George III saying "*I set no value on objects strange or ingenious, and have no use for your country's manufactures*". English clocks were valued as amusing toys with no relevance to timekeeping. Their export made a negligible contribution to the growing trade deficit between Britain & China, which set the scene for the **Opium Wars** in the 19th Century.

ANDREW HOOPER IS A CLOCKMAKER AT THE MALCOLM ARCHER WORKSHOP, CHICHESTER, ENGLAND.

6	Calendars
8	Article
13	Moon phases of the year
14-127	Week planner with Royal Birthdays
129	International Fairs
129	Time Zones
135	Styles & Periods
133	National Holidays
133	Religious & Moveable Festivals
136-154	Picture Notes
154	Interesting links
169-177	Alphabetical Notes
179	Order Form



Cover picture

Silver and gilt-metal astronomical, six-hour striking clockwatch with alarm, signed and dated Pierre Combret A Lyon 1606. Height 84, Width 54, Depth 34 mm. See also p. 136

Acknowledgments

The Horological Foundation is indebted to the following museums, experts, galleries, sponsors and organisations for their contributions to this diary: The State Hermitage Museum St. Petersburg, Rijksmuseum Amsterdam, Musée d'Horlogerie du Locle, Patek Philippe Museum Geneva, Royal Museums Greenwich, Museo Galileo Florence, Musée de L'Horlogerie et du Décolletage Cluses, SMAT, A.E. Bannister, Andrew Hooper, H. Walwyn, E. Strang, Global Art Insurance, L. Van Cauwenbergh, M. Crijns, Oscar Fontijn, La Pendulerie Chr. Guerin, Gude & Meijs, F. Kats (producer), Mentink & Roest, J. Neve, N. Raffety, R. Redding, G. Somlo, D. Verburg.

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Name

Address

Telephone

Fax

E-mail

Important and emergency numbers

Other memoranda





SOUTH GERMANY

Polychrome Gothic wall clock,
c. 1620. Height: 34 cm.

SCAN QR-CODE OR SEE PICTURE
NOTES FOR MORE DETAILS ON THIS
OBJECT



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30 Monday

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53	28	29	30	31			

1 Tuesday

2 Wednesday

3 Thursday

4 Friday

5 Saturday

6 Sunday



JOHN ROGER ARNOLD LONDON

One-day chronometer, c. 1822. Dimensions: 21 x 28 x 20.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT





GIROLAMO DELLA VOLPAIA FLORENCE

Nocturnal and sundial, dated 1568. Diameter: 147 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



7 Monday

WK	MO	TU	WE	TH	FR	SA	SU
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53	28	29	30	31			

8 Tuesday

9 Wednesday

10 Thursday

11 Friday

12 Saturday

13 Sunday





JOHN DRURY LONDON

Walnut bureau bookcase with clock, c. 1730-35. Height: 259 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



14 Monday

WK	MO	TU	WE	TH	FR	SA	SU
49		1	2	3	4	5	6
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52	21	22	23	24	25	26	27
53	28	29	30	31			

15 Tuesday

16 Wednesday

17 Thursday

18 Friday

19 Saturday

20 Sunday





J. SERMOND PARIS

Rock crystal necklace watch, c. 1645. Diameter: 51 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



21 Monday

WK	MO	TU	WE	TH	FR	SA	SU
49		1	2	3	4	5	6
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52	21	22	23	24	25	26	27
53	28	29	30	31			

22 Tuesday

23 Wednesday

24 Thursday * CHRISTMAS EVE (CHR.)

25 Friday * CHRISTMAS

26 Saturday * CHRISTMAS

27 Sunday





GEORGE STEBBING PORTSMOUTH

Marine barometer, c. 1825. Height: 97.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON
THIS OBJECT

28 Monday

WK	MO	TU	WE	TH	FR	SA	SU
49		1	2	3	4	5	6
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52	21	22	23	24	25	26	27
53	28	29	30	31			

29 Tuesday

30 Wednesday

31 Thursday

1 Friday ★ NEW YEAR'S DAY

2 Saturday

3 Sunday ★ RUS





THOMAS GRANT LONDON

Nécessaire cabinet with inset watch, c. 1765. Height: c. 25 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



4 Monday ★ RUS • NZL

WK	MO	TU	WE	TH	FR	SA	SU
53					1	2	3
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5 Tuesday ★ RUS

HRH Jean I former Grand Duke of Luxembourg (1921) HRH Juan Carlos I former King of Spain (1938)

6 Wednesday ★ EPIPHANY (3 KÖNIGE) ★ RUS • AUT

7 Thursday ★ CHRISTMAS DAY CHR. ORTH • RUS

8 Friday ★ RUS

Prince Vincent of Denmark (2011) Princess Josephine of Denmark (2011)

9 Saturday

Catherine Duchess of Cambridge (1982)

10 Sunday



11 Monday ★ JAP

WK	MO	TU	WE	TH	FR	SA	SU
53					1	2	3
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3	18	19	20	21	22	23	24
4	25	26	27	28	29	30	31

12 Tuesday

13 Wednesday

14 Thursday

15 Friday

Iñaki Urdangarín y Liebaert, Duke of Palma de Mallorca (1968)

16 Saturday

17 Sunday



JOSEPH KNIBB LONDON

An ebony-veneered bracket clock, c. 1685. Height: 30 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT





PARIS

Cercles tournants mantel clock, c. 1785. Height: 39.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



18 Monday ★ USA

WK	MO	TU	WE	TH	FR	SA	SU
53					1	2	3
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4	25	26	27	28	29	30	31

HRH Claire Princess of Belgium née Coombs (1974)

19 Tuesday

20 Wednesday

HRH Sophie Countess of Wessex née Rhys Jones (1965) HM Queen Mathilde of Belgium née Jonkvrouwe d'Udekem d'Acoz (1973)

21 Thursday

HRH Ingrid Alexandra Princess of Norway (2004)

22 Friday

● WINTER ANTIQUES SHOW NEW YORK

23 Saturday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

HSH Caroline Princess of Monaco (1957)

24 Sunday ★ AUS

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)





HENRI-LOUIS JAQUET DROZ LONDON

Enamel self winding pocket watch, c. 1775. Diameter: 54 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



25 Monday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

WK	MO	TU	WE	TH	FR	SA	SU
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2	11	12	13	14	15	16	17
3	18	19	20	21	22	23	24
4	25	26	27	28	29	30	31

26 Tuesday

★ AUS

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

27 Wednesday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

28 Thursday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

29 Friday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

Wedding anniversary of HSH Prince Maximilian of Liechtenstein and Angela Brown (2000)

30 Saturday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

HM Abdullah II bin Hussein King of Jordan (1962) HM Felipe VI King of Spain (1968)
HRH Hashem Prince of Jordan (2005)

31 Sunday

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA (BRUSSELS)

HRH Beatrix Princess of the Netherlands (1938)

WWW.ANTIQUE-HOROLOGY.ORG





CHARLES-GUILLAUME HAUTEMANIÈRE PARIS

French *Empire* mantel clock depicting Erato, c. 1805. Height: 64 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



1 Monday ★ MEX

WK	MO	TU	WE	TH	FR	SA	SU
5	1	2	3	4	5	6	7
6	8	9	10	11	12	13	14
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9	29						

2 Tuesday

Wedding anniversary of HRH The Prince of Orange and Máxima Zorreguieta (2002)

3 Wednesday

HSH Angela Princess of Liechtenstein née Brown (1958)

4 Thursday

5 Friday ★ MEX ★ NZL

HRH Mary Crown Princess of Denmark née Donaldson (1972)

6 Saturday

HRH Marie Princess of Denmark née Cavallier (1976) HRH Louise Princess of Belgium (2004)

7 Sunday ★ CHI





JAKOB VAN KRESS AUGSBURG

Horizontal table clock, c. 1600. Height: 7 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



8 Monday ★ CHI ★ NZL

WK	MO	TU	WE	TH	FR	SA	SU
5	1	2	3	4	5	6	7
6	8	9	10	11	12	13	14
7	15	16	17	18	19	20	21
8	22	23	24	25	26	27	28
9	29						

9 Tuesday

10 Wednesday ★ ASH WEDNESDAY CHRI ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

11 Thursday ★ JAP ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

12 Friday ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

13 Saturday ★ CHI ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

14 Sunday ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

HSH Hans Adam II Reigning Prince of Liechtenstein (1945) Wedding anniversary of HRH Henri Grand Duke of Luxembourg and Maria Teresa Mestre y Batista (1981)





SOTIAU PARIS

A Louis XVI mantel clock, c. 1785. Height: 72 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



15 Monday

★ USA

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

WK	MO	TU	WE	TH	FR	SA	SU
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7	15	16	17	18	19	20	21
8	22	23	24	25	26	27	28
9	29						

16 Tuesday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

HRH Alexandra Princess of Luxembourg (1991)

17 Wednesday

18 Thursday

19 Friday

HRH Prince Andrew The Duke of York (1960)

20 Saturday

21 Sunday

HM Harald V King of Norway (1937) HIH Amedeo Archduke of Austria-Este, Prince of Belgium (1986)





SALOMON PLAIRAS BLOIS

French gold and enamel pocket watch, c. 1630-35. Diameter: 59 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



22 Monday

WK	MO	TU	WE	TH	FR	SA	SU
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6	8	9	10	11	12	13	14
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8	22	23	24	25	26	27	28
9	29						

23 Tuesday ★ RUS

HIH Naruhito Crown Prince of Japan (1960)

24 Wednesday

25 Thursday

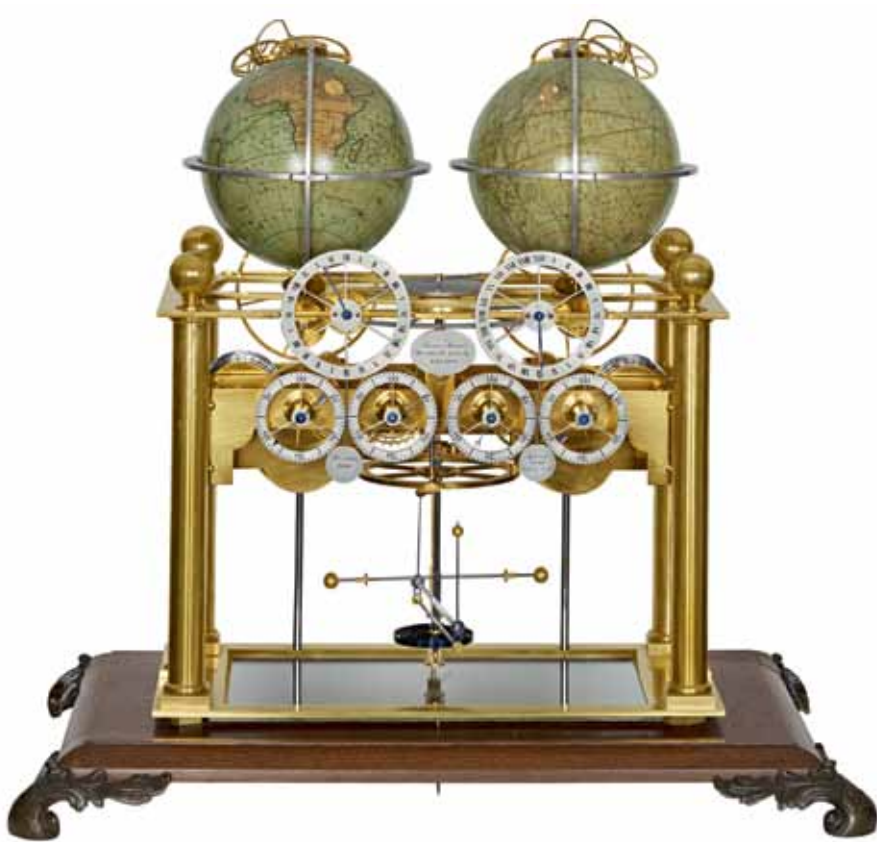
26 Friday

HRH Ernst August Prince of Hannover (1954)

27 Saturday

28 Sunday





JAMES SHEARER LONDON

Celestial and terrestrial pair of mechanical globes, c. 1840. Height: 56 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



29 Monday

WK	MO	TU	WE	TH	FR	SA	SU
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12	21	22	23	24	25	26	27
13	28	29	30	31			

1 Tuesday

Timothy Laurence (1955)

2 Wednesday

3 Thursday

4 Friday

5 Saturday

6 Sunday





JACOB MAYR AUGSBURG

German tabernacle clock, c. 1700. Height: c. 36 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



7 Monday

WK	MO	TU	WE	TH	FR	SA	SU
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11	14	15	16	17	18	19	20
12	21	22	23	24	25	26	27
13	28	29	30	31			

8 Tuesday ★ RUS

9 Wednesday

10 Thursday

HRH Edward The Earl of Wessex (1964)

11 Friday ● TEFAF (MAASTRICHT)

12 Saturday ● TEFAF (MAASTRICHT)

Prince Gabriel de Nassau (2006)

13 Sunday ● TEFAF (MAASTRICHT)





PIERRE-ANTOINE REGNAULT, PARIS

A Louis XVI equation longcase regulator, c. 1765.
Height: 223 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE
DETAILS ON THIS OBJECT



14 Monday

★ LENT MONDAY ORTH ★ GRE

● TEFAF (Maastricht)

WK	MO	TU	WE	TH	FR	SA	SU
9		1	2	3	4	5	6
10	7	8	9	10	11	12	13
11	14	15	16	17	18	19	20
12	21	22	23	24	25	26	27
13	28	29	30	31			

HSH Albert II Prince of Monaco (1958)

15 Tuesday

● TEFAF (Maastricht)

HSH Constantin Prince of Liechtenstein (1972)

16 Wednesday

● TEFAF (Maastricht)

17 Thursday

● TEFAF (Maastricht)

18 Friday

● TEFAF (Maastricht)

Wedding anniversary of HRH Elena Infante of Spain and Jaime de Marichalar y Sáenz de Tejada (1995)

19 Saturday

● TEFAF (Maastricht)

20 Sunday

★ JAP

● TEFAF (Maastricht)





JOHANN GOTLIEB GRAUPNER DRESDEN

Porcelain mantel clock, c. 1725-30. Height: 37 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



21 Monday

★ RSA • JAP • MEX

WK	MO	TU	WE	TH	FR	SA	SU
9		1	2	3	4	5	6
10	7	8	9	10	11	12	13
11	14	15	16	17	18	19	20
12	21	22	23	24	25	26	27
13	28	29	30	31			

Claus-Casimir Count van Oranje-Nassau, Jonkheer van Amsberg (2004)

22 Tuesday

HRH Maria Teresa Grand Duchess of Luxembourg, née Mestre y Batista (1956)

23 Wednesday

HRH Princess Eugenie of York (1990)

24 Thursday

25 Friday

★ GOOD FRIDAY CHRI ★ GRE

Philipp von Lattorff (1968)

26 Saturday

Luana Countess van Oranje-Nassau, Jonkvrouw van Amsberg (2005)

27 Sunday

★ EASTER DAY CHRI





DUBOIS PARIS

Louis XVI travelling clock, c. 1780. Height: 15 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



28 Monday

★ EASTER MONDAY CHRI

WK	MO	TU	WE	TH	FR	SA	SU
9		1	2	3	4	5	6
10	7	8	9	10	11	12	13
11	14	15	16	17	18	19	20
12	21	22	23	24	25	26	27
13	28	29	30	31			

29 Tuesday

30 Wednesday

31 Thursday

1 Friday

★ AUS

2 Saturday

● NED: AFSH ROSMALEN

HRH Sirindhorn Princess of Thailand (1955)

3 Sunday

● NED: AFSH ROSMALEN ● ART BREDA





DIEUDONNÉ KINABLE PARIS

A Louis XVI lyre clock, c. 1785-90. Height: 60 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

4 Monday

★ CHI

● NED: AFSH ROSMALEN ● ART BREDA

WK	MO	TU	WE	TH	FR	SA	SU
13					1	2	3
14	4	5	6	7	8	9	10
15	11	12	13	14	15	16	17
16	18	19	20	21	22	23	24
17	25	26	27	28	29	30	

5 Tuesday

● NED: AFSH ROSMALEN ● ART BREDA

HRH Ubol Ratana Princess of Thailand (1951)

6 Wednesday

● NED: AFSH ROSMALEN ● ART BREDA

7 Thursday

● NED: AFSH ROSMALEN ● ART BREDA

Jaime de Marichalar y Sáenz de Tejada, Duke of Lugo (1963)

8 Friday

● NED: AFSH ROSMALEN ● ART BREDA

Leah Isadora Behn (2005)

9 Saturday

● NED: AFSH ROSMALEN ● ART BREDA

Wedding anniversary of HRH The Prince of Wales and Camilla Parker Bowles (2005)

10 Sunday

● NED: AFSH ROSMALEN ● ART BREDA

Wedding anniversary of HIM Akihito Emperor of Japan and Michiko Shōda (1959) Tatjana von Lattorff née Princess of Liechtenstein (1973) HRH Ariane Princess of the Netherlands (2007)





HEINRICH GEBHART STRASSBOURG

French firegilt and rock crystal pendant watch, c. 1630. Height: 65 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



11 Monday

WK	MO	TU	WE	TH	FR	SA	SU
13					1	2	3
14	4	5	6	7	8	9	10
15	11	12	13	14	15	16	17
16	18	19	20	21	22	23	24
17	25	26	27	28	29	30	

12 Tuesday

Wedding anniversary of HRH Laurent Prince of Belgium and Claire Coombs (2003)

13 Wednesday

14 Thursday ★ USA

HSH Marie Princess of Liechtenstein, née Countess Kinsky von Wchinitz und Tettau (1940)

15 Friday

HM King Philippe of Belgium (1960)

16 Saturday

HM Margrethe II Queen of Denmark (1940) HRH Henri Grand Duke of Luxembourg (1955) HRH Sébastien Prince of Luxembourg (1992) HRH Eléonore Princess of Belgium (2008)

17 Sunday





LOUIS OURRY PARIS

Early portable table clock, c. 1690. Height: 27 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

18 Monday

WK	MO	TU	WE	TH	FR	SA	SU
13					1	2	3
14	4	5	6	7	8	9	10
15	11	12	13	14	15	16	17
16	18	19	20	21	22	23	24
17	25	26	27	28	29	30	

Sayako Kuroda née Princess of Japan (1969)

19 Tuesday

20 Wednesday

HSH Prince Georg of Liechtenstein (1999)

21 Thursday

HM Elizabeth II Queen of the United Kingdom of Great Britain and Northern Ireland (1926)
HRH Isabella Princess of Denmark (2007)

22 Friday ★ DEN

23 Saturday ★ PASSOVER 1ST

HIH Laetitia Maria Archduchess of Austria-Este, Princess of Belgium (2003)

24 Sunday





L. LEROY PARIS

Scientific chronometer, c. 1900. Height: 10.7 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



25 Monday

★ AUS • ITA • NZL

WK	MO	TU	WE	TH	FR	SA	SU
13						1	2
14	4	5	6	7	8	9	10
15	11	12	13	14	15	16	17
16	18	19	20	21	22	23	24
17	25	26	27	28	29	30	

26 Tuesday

27 Wednesday ★ NED • RSA

HM Willem-Alexander King of the Netherlands (1967)

28 Thursday

Wedding anniversary of HM Rama IX King of Thailand and Sirikit Somdech Phraraborn Rajinath (1950)

29 Friday ★ JAP • GRE

Wedding anniversary of Prince William and Catherine Middleton Duke and Duchess of Cambridge. Maud Angelica Behn (2003)
HRH Sofia Infante of Spain (2007)

30 Saturday

HM Carl XVI Gustaf King of Sweden (1946)
Miguel Urdangarin y Bórbon (2002)

1 Sunday ★ LABOUR DAY ★ EASTER DAY ORTH • RUS • GRE





SIMON VAN LEEUWEN AMSTERDAM

A Dutch gold pair-cased pocket watch, hallmarked 1743. Diameter: 60 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



2 Monday ★ GRE ★ GBR ★ RUS ★ RSA ★ ESP

WK	MO	TU	WE	TH	FR	SA	SU
17							1
18	2	3	4	5	6	7	8
19	9	10	11	12	13	14	15
20	16	17	18	19	20	21	22
21	23	24	25	26	27	28	29
22	30	31					

3 Tuesday ★ JAP

4 Wednesday ★ JAP

HH Henrik Prince of Denmark (2009)

5 Thursday ★ ASCENSION DAY ★ JAP

6 Friday

7 Saturday

8 Sunday ★ FRA

HRH Crown Prince Moulay Al-Hassan of Morocco (2003)





JOHN TOPPING LONDON

An ebonised longcase clock, c. 1730.
Height: 255 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE
DETAILS ON THIS OBJECT



9 Monday ★ RUS

WK	MO	TU	WE	TH	FR	SA	SU
17							1
18	2	3	4	5	6	7	8
19	9	10	11	12	13	14	15
20	16	17	18	19	20	21	22
21	23	24	25	26	27	28	29
22	30	31					

10 Tuesday

HRH Princess Lalla Salma of Morocco née Bennani (1978)

11 Wednesday

12 Thursday ★ DEN • AUT

13 Friday

HRH Carl Philip Prince of Sweden, Duke of Värmland (1979)

14 Saturday

Wedding anniversary of HM Juan Carlos I King of Spain and HRH Sofia Princess of Greece and Denmark (1962) Wedding anniversary of HRH Crown Prince Frederik of Denmark and Mary Donaldson (2004)

15 Sunday ★ WHITSUN PENTECOST CHRI

Zara Phillips (1981)

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SCIENCE des propriétés de l'étendue; on a représenté la *Géométrie* enseignant & démontrant le fameux problème du carré de l'hypothénuse, pour la découverte duquel, dit-on, Pythagore sacrifia une Hécatombe aux Muses en action de grace de ce bienfait. Ce problème, par les progrès qu'on a fait dans la *Géométrie*, est devenu moins digne de considération; c'est pourquoi on a cru devoir y ajouter le problème de la cycloïde du pendule; & pour désigner les sections coniques, on a tracé sur un tableau au-dessous, des cônes coupés diversement.

GEOMETRY

The personification of *Geometrie* from H.F. Gravelot and C.N. Cochin's *Iconologie par Figures*, Paris, 1791.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

16 Monday

★ WHITMONDAY ★ DEN • AUT • FRA • GER • LUX • NED

WK	MO	TU	WE	TH	FR	SA	SU
17							1
18	2	3	4	5	6	7	8
19	9	10	11	12	13	14	15
20	16	17	18	19	20	21	22
21	23	24	25	26	27	28	29
22	30	31					

HSH Maximilian Prince of Liechtenstein (1969)

17 Tuesday

HM Máxima Queen of the Netherlands née Zorreguieta (1971)

18 Wednesday

HSH Alfons Prince of Liechtenstein (2001) HSH Benedikt Prince of Liechtenstein (2008)

19 Thursday

Wedding anniversary of HRH Constantijn Prince of the Netherlands and Laurentien Brinkhorst (2001)

20 Friday

★ WESAK

21 Saturday

● AMSTERDAM SPIEGELSTRAAT EXPO

22 Sunday

● AMSTERDAM SPIEGELSTRAAT EXPO

Wedding anniversary of HM Felipe King of Spain and Letizia Ortiz Rocasolano (2004)





SWITZERLAND

Skeleton table regulator, c. 1780. Height: 51 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

23 Monday

WK	MO	TU	WE	TH	FR	SA	SU
17							1
18	2	3	4	5	6	7	8
19	9	10	11	12	13	14	15
20	16	17	18	19	20	21	22
21	23	24	25	26	27	28	29
22	30	31					

24 Tuesday

Wedding anniversary of HRH Prince Joachim of Denmark and Marie Cavallier (2008) HSH Joseph Wenzel Prince of Liechtenstein (1995) Wedding anniversary of Ari Behn and Märtha Louise Princess of Norway (2002)

25 Wednesday

HRH Laurentien Princess of The Netherlands née Brinkhorst (1966)

26 Thursday ★ AUT

HRH Frederik Crown Prince of Denmark (1968)

27 Friday

HSH Moritz Prince of Liechtenstein (2003)

28 Saturday

29 Sunday



30 Monday ★ GBR • USA

WK	MO	TU	WE	TH	FR	SA	SU
22			1	2	3	4	5
23	6	7	8	9	10	11	12
24	13	14	15	16	17	18	19
25	20	21	22	23	24	25	26
26	27	28	29	30			

31 Tuesday

1 Wednesday

2 Thursday ★ ITA

3 Friday

HRH Felix Prince of Luxembourg (1984) Leonore Countess van Oranje-Nassau, Jonkvrouwe van Amsberg (2006)

4 Saturday

5 Sunday

HIH Astrid Archduchess of Austria-Este, née Princess of Belgium (1962) Wedding Anniversary of Philipp von Lattorff and HSH Tatjana Princess of Liechtenstein (1999) Irene Urdangarin y Bórbon (2005)



SOUTH GERMANY

Late seventeenth-century rack wall clock, c. 1690. Height: 100 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT





PARIS

Mantel clock *au bon sauvage*, c. 1815-20. Height: 37 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



6 Monday ★ NZL SWE ★ RAMADAN 1ST

WK	MO	TU	WE	TH	FR	SA	SU
22			1	2	3	4	5
23	6	7	8	9	10	11	12
24	13	14	15	16	17	18	19
25	20	21	22	23	24	25	26
26	27	28	29	30			

HM Albert II Prince of the Belgians (1934)

7 Tuesday

HRH Joachim Prince of Denmark (1969)

8 Wednesday

Andrea Casiraghi (1984) Eloise Countess van Oranje-Nassau, Jonkvrouwe van Amsberg (2002)

9 Thursday ★ ASCENSION ORTH ★ CHI

Wedding anniversary of HIH Naruhito Crown Prince of Japan and Masako Ōwada (1993)

10 Friday

HRH The Prince Philip Mountbatten Duke of Edinburgh (1921) Wedding anniversary of HM Margrethe II Queen of Denmark and HRH Henrik Prince of Denmark (1967) HRH Madeleine Princess of Sweden, Duchess of Hälsingland and Gästrikland (1982)

11 Saturday

HRH Henrik Prince of Denmark, Comte de Laborde de Monpézat (1934) HSH Alois Hereditary Prince of Liechtenstein (1968)

12 Sunday ★ SHAVOUT 1ST ★ RUS





SAMUEL WALKER AMSTERDAM

A Dutch automaton longcase clock with barometer,
c. 1745. Height: 277 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DE-
TAILS ON THIS OBJECT



13 Monday ★ RUS

● OLYMPIA (LONDON)

WK	MO	TU	WE	TH	FR	SA	SU
22			1	2	3	4	5
23	6	7	8	9	10	11	12
24	13	14	15	16	17	18	19
25	20	21	22	23	24	25	26
26	27	28	29	30			

HRH Cristina Infante of Spain, Duchess of Palma de Mallorca (1965)

14 Tuesday

15 Wednesday

● OLYMPIA (LONDON)

16 Thursday ★ RSA

● OLYMPIA (LONDON)

17 Friday

● OLYMPIA (LONDON)

18 Saturday

● OLYMPIA (LONDON)

Zaria Countess van Oranje-Nassau, Jonkvrouw van Amsberg (2006)

19 Sunday ★ PENTECOST ORTH

● OLYMPIA (LONDON)

Wedding anniversary of HM Carl XVI Gustaf King of Sweden and Silvia Sommerlath (1976) Wedding Anni-
versary of HRH Edward Earl of Wessex and Sophie Rhys Jones (1999)





LEPAUTE PARIS

A *cartel* clock, c. 1815-20. Diameter: 30 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



20 Monday ★ GRE

● OLYMPIA (LONDON)

WK	MO	TU	WE	TH	FR	SA	SU
22			1	2	3	4	5
23	6	7	8	9	10	11	12
24	13	14	15	16	17	18	19
25	20	21	22	23	24	25	26
26	27	28	29	30			

21 Tuesday

● OLYMPIA (LONDON)

HRH Prince William of Great Britain (1982)

22 Wednesday

● OLYMPIA (LONDON)

23 Thursday ★ LUX

● OLYMPIA (LONDON)

24 Friday

● OLYMPIA (LONDON)

25 Saturday ★ SWE

● OLYMPIA (LONDON)

26 Sunday

● OLYMPIA (LONDON)

HRH Alexia Princess of the Netherlands (2005)





SWITZERLAND

Timepiece in the shape of an umbrella, c. 1900. Diameter: 80 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



27 Monday

● OLYMPIA (LONDON)

WK	MO	TU	WE	TH	FR	SA	SU
22			1	2	3	4	5
23	6	7	8	9	10	11	12
24	13	14	15	16	17	18	19
25	20	21	22	23	24	25	26
26	27	28	29	30			

28 Tuesday

● OLYMPIA (LONDON)

HRH Hussein Crowne Prince of Jordan (1994)

29 Wednesday ★ CAN

Wedding anniversary of HIH Prince Akishino of Japan and Kiko Kawashima (1990)

30 Thursday

● MASTERPIECES (LONDON)

HH Alexandra Countess of Frederiksborg, née Manley (1964)

1 Friday

● MASTERPIECES (LONDON)

2 Saturday ★ USA

● MASTERPIECES (LONDON)

Wedding anniversary of HM Albert II Prince of the Belgians and Donna Paola Ruffo di Calabria (1959)

3 Sunday

● MASTERPIECES (LONDON)

Wedding anniversary of HSH Alois Hereditary Prince of Liechtenstein and HRH Sophie Duchess in Bavaria (1993)





FRANCE

A silver pillar sundial, c. 1670. Height: 11.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



4 Monday

● MASTERPIECES (LONDON)

WK	MO	TU	WE	TH	FR	SA	SU
26					1	2	3
27	4	5	6	7	8	9	10
28	11	12	13	14	15	16	17
29	18	19	20	21	22	23	24
30	25	26	27	28	29	30	31

HM Sonja Queen of Norway, née Haraldsen (1937) HRH Chulabhorn Princess of Thailand (1957)

5 Tuesday

★ EID UL FITS ISL

● MASTERPIECES (LONDON)

6 Wednesday

● MASTERPIECES (LONDON)

7 Thursday

8 Friday

9 Saturday

10 Sunday





JUST & SON LONDON

A gold and enamel pocket watch, c. 1825. Diameter: 52 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



11 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26					1	2	3
27	4	5	6	7	8	9	10
28	11	12	13	14	15	16	17
29	18	19	20	21	22	23	24
30	25	26	27	28	29	30	31

12 Tuesday

Wedding anniversary of HM King Mohammed VI of Morocco and Salma Bennani (2002)

13 Wednesday

14 Thursday ★ FRA

HRH Victoria Crown Princess of Sweden, Duchess of Västergötland (1977)

15 Friday

16 Saturday

HSH Marie Princess of Liechtenstein née Countess Kálnoky (1975)

17 Sunday

HRH The Duchess of Cornwall (1947) Felipe Juan de Marichalar y Borbón (1998) Wedding Anniversary of HSH Constantin Prince of Liechtenstein and Marie Countess Kálnoky (1999)





PIETER VISBAGH THE HAGUE

Hague clock, c. 1680. Height: 35 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

18 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26					1	2	3
27	4	5	6	7	8	9	10
28	11	12	13	14	15	16	17
29	18	19	20	21	22	23	24
30	25	26	27	28	29	30	31

19 Tuesday ★ JAP

20 Wednesday

HRH Haakon Crown Prince of Norway (1973) HRH Princess Alexandra of Hanover (1999)

21 Thursday ★ BEL

22 Friday

HH Felix Prince of Denmark (2002) HRH George Prince of Cambridge (2013)

23 Saturday

HSH Georgina Princess of Liechtenstein (2005)

24 Sunday





CHARLES SHEPHERD LONDON

Master clock, c. 1852. Height: 190 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

25 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26					1	2	3
27	4	5	6	7	8	9	10
28	11	12	13	14	15	16	17
29	18	19	20	21	22	23	24
30	25	26	27	28	29	30	31

26 Tuesday

27 Wednesday

28 Thursday

HRH Vajiralongkorn Prince of Thailand (1952)

29 Friday

30 Saturday

Wedding anniversary of HSH Hans Adam II Reigning Prince of Liechtenstein and Marie Countess Kinsky von Wchinitz und Tettau (1967)

31 Sunday





JEAN-BAPTISTE DUTERTRE PARIS

A Louis XV *cartel* clock, c. 1755-60. Height: 95 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

1 Monday ★ SUI

WK	MO	TU	WE	TH	FR	SA	SU
31	1	2	3	4	5	6	7
32	8	9	10	11	12	13	14
33	15	16	17	18	19	20	21
34	22	23	24	25	26	27	28
35	29	30	31				

2 Tuesday

3 Wednesday

4 Thursday

5 Friday

6 Saturday

7 Sunday

HRH Louis Prince of Luxembourg (1986) Charlotte Casiraghi (1986)





C. LERET ROUEN

French barometer, c. 1735. Height: 115 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS
ON THIS OBJECT



8 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31	1	2	3	4	5	6	7
32	8	9	10	11	12	13	14
33	15	16	17	18	19	20	21
34	22	23	24	25	26	27	28
35	29	30	31				

HRH Princess Beatrice of York (1988)

9 Tuesday ★ RSA

10 Wednesday

11 Thursday ★ JAP

HRH Mabel Princess van Oranje-Nassau née Wisse Smit (1968)

12 Friday

HM Sirikit Queen of Thailand née Somdech Phraraborn Rajinirath (1932)

13 Saturday

14 Sunday



15 Monday

★ AUT • BEL • FRA • GRE • ITA • LUX • ESP

WK	MO	TU	WE	TH	FR	SA	SU
31	1	2	3	4	5	6	7
32	8	9	10	11	12	13	14
33	15	16	17	18	19	20	21
34	22	23	24	25	26	27	28
35	29	30	31				

HRH Anne The Princess Royal (1950)

16 Tuesday

17 Wednesday

18 Thursday

★ NIGHT OF THE SEVENS CHII

19 Friday

HRH Mette-Marit Crown Princess of Norway née Tjessem Høiby (1973)

20 Saturday

HRH Gabriel Prince of Belgium (2003)

21 Sunday

HM King Mohammed VI of Morocco (1963)

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FERDINAND BURKHARD FRIEDBERG

A German silver pair-cased coach watch, c. 1740.
Diameter: 13.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



GERMANY

Weight-driven miniature wall clock, c. 1620. Height: 9.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



22 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31	1	2	3	4	5	6	7
32	8	9	10	11	12	13	14
33	15	16	17	18	19	20	21
34	22	23	24	25	26	27	28
35	29	30	31				

23 Tuesday

HM Noor al-Hussein Queen Dowager of Jordan née Lisa Najeeb Halaby (1951)

24 Wednesday

25 Thursday

Wedding anniversary of HRH Haakon Crown Prince of Norway and Mette-Marit Tjessem Høiby (2001)

26 Friday

HH Maria-Laura Archduchess of Austria-Este, Princess of Belgium (1988)

27 Saturday

HH Nikolai Prince of Denmark (1999)

28 Sunday





PIETER NASON

Oil painting of Lodewijk Thiens, c. 1662. Dimensions: 62 x 76 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



29 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31	1	2	3	4	5	6	7
32	8	9	10	11	12	13	14
33	15	16	17	18	19	20	21
34	22	23	24	25	26	27	28
35	29	30	31				

Wedding anniversary of HM Harald V King of Norway and Sonja Haraldsen (1968)

30 Tuesday

31 Wednesday

HM Rania Queen of Jordan née Yassine (1970)

1 Thursday

2 Friday

3 Saturday

4 Sunday

Pierre Casiraghi (1987)

WWW.ANTIQUE-HOROLOGY.ORG





JOHANN FRIEDRICH STALPP DRESDEN

A German gold and enamel pocket watch, c. 1775. Diameter: 48 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



5 Monday ★ USA • CAN

WK	MO	TU	WE	TH	FR	SA	SU
35				1	2	3	4
36	5	6	7	8	9	10	11
37	12	13	14	15	16	17	18
38	19	20	21	22	23	24	25
39	26	27	28	29	30	31	

6 Tuesday

HIH Hisahito Prince of Japan (Akishino-no-miya Hisahito Shinno) (2006)

7 Wednesday

8 Thursday

9 Friday

Victoria Federica de Marichalar y Borbón (2000)

10 Saturday

11 Sunday ★ EID UL ADHA

HM Paola Princess of the Belgians, née Ruffo di Calabria (1937) HIH Princess Akishino of Japan née Kiko Kawashima (1966)





FRANCE AND SWITZERLAND

Two carriage clocks, c. 1880. Heights: 20 and 6.1 cm respectively.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



12 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35				1	2	3	4
36	5	6	7	8	9	10	11
37	12	13	14	15	16	17	18
38	19	20	21	22	23	24	25
39	26	27	28	29	30	31	

13 Tuesday

14 Wednesday

15 Thursday ★ CHI

HRH Letizia Princess of Asturias (1972) HRH Prince Henry of Great Britain (1984)

16 Friday ★ MEX

17 Saturday

18 Sunday





SWITZERLAND

Double-dial automaton watch, c. 1795. Diameter: c. 51 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



19 Monday

★ JAP TIME TO ORDER YOUR 2017 DIARY!
PLEASE SEE ORDER FORM AT THE LAST PAGE.

WK	MO	TU	WE	TH	FR	SA	SU
35				1	2	3	4
36	5	6	7	8	9	10	11
37	12	13	14	15	16	17	18
38	19	20	21	22	23	24	25
39	26	27	28	29	30	31	

Prince Noah de Nassau (2007)

20 Tuesday

● LAPADA (LONDON)

Märtha Louise Princess of Norway (1971) Wedding anniversary of HH Lorenz Archduke of Austria-Este and HRH Astrid Princess of Belgium (1984)

21 Wednesday

★ EID UL ADHA ISL ★ YOM KIPPUR JEW

● LAPADA (LONDON)

22 Thursday

★ JAP

● LAPADA (LONDON)

23 Friday

● LAPADA (LONDON)

24 Saturday

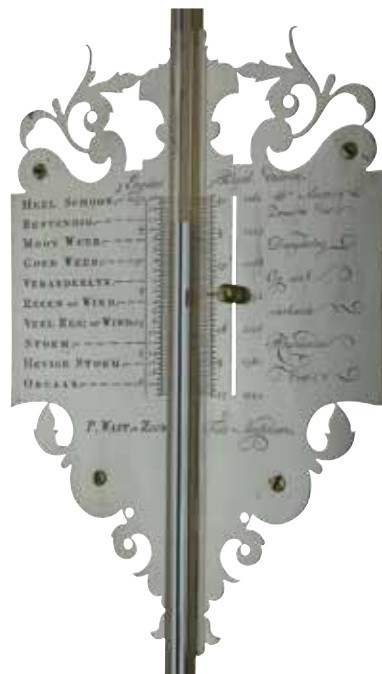
★ RSA

● LAMSTERDAM SPIEGELSTRAAT EXPO ● LAPADA (LONDON)

25 Sunday

● LAMSTERDAM SPIEGELSTRAAT EXPO ● LAPADA (LONDON)





PAULUS WAST AMSTERDAM

Dutch barometer, c. 1775. Height: 120 cm.

SCAN QR-CODE OR SEE PICTURE NOTES
FOR MORE DETAILS ON THIS OBJECT

26 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35				1	2	3	4
36	5	6	7	8	9	10	11
37	12	13	14	15	16	17	18
38	19	20	21	22	23	24	25
39	26	27	28	29	30	31	

HRH Salma Princess of Jordan (2000)

27 Tuesday

28 Wednesday

HRH Iman Princess of Jordan (1996)

29 Thursday

Juan Urdangarín y Bórbón (1999) Wedding anniversary of HRH Louis Prince of Luxemburg and Tessy Antony (2006) Emma Tallulah Behn (2008)

30 Friday

Ari Behn (1972)

1 Saturday ★ CHI

2 Sunday ★ AL HIJIRA ISL ★ CHI





CARL JOSEPH KOPP VIENNA

Coach watch, c. 1730. Diameter: c. 11 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



3 Monday

★ ROSH HASHANAH ★ CHI ★ GER TIME TO ORDER YOUR
2017 DIARY! PLEASE SEE ORDER FORM AT THE LAST PAGE.

WK	MO	TU	WE	TH	FR	SA	SU
39						1	2
40	3	4	5	6	7	8	9
41	10	11	12	13	14	15	16
42	17	18	19	20	21	22	23
43	24	25	26	27	28	29	30
44	31						

4 Tuesday

Wedding anniversary of HRH Cristina Infante of Spain and Iñaki Urdangarín y Liebaert (1997) HRH Emmanuel Prince of Belgium (2005)

5 Wednesday

6 Thursday

7 Friday

8 Saturday

9 Sunday





JOHANN BENTELE AUSTRIA

LOUIS XVI *cartel*, c. 1785. Height: 92 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

10 Monday ★ JAP • USA • USA

WK	MO	TU	WE	TH	FR	SA	SU
39						1	2
40	3	4	5	6	7	8	9
41	10	11	12	13	14	15	16
42	17	18	19	20	21	22	23
43	24	25	26	27	28	29	30
44	31						

11 Tuesday ★ ASHURA ISL

HRH Constantijn Prince of the Netherlands (1969) HIH Luisa-Maria Archduchess of Austria-Este, Princess of Belgium (1995)

12 Wednesday ★ YUM KIPPUR ★ ESP

13 Thursday

14 Friday

15 Saturday

HRH Christian Prince of Denmark (2005)

16 Sunday





PATEK PHILIPPE GENEVA

18ct gold open-face watch, dated 1873. Diameter: c. 50 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



17 Monday ★ SUKKOT 1ST

WK	MO	TU	WE	TH	FR	SA	SU
39						1	2
40	3	4	5	6	7	8	9
41	10	11	12	13	14	15	16
42	17	18	19	20	21	22	23
43	24	25	26	27	28	29	30
44	31						

HSH Marie Caroline Princess of Liechtenstein (1996)

18 Tuesday

19 Wednesday

HRH Laurent Prince of Belgium (1963)

20 Thursday

HIM Michiko Empress of Japan née Shōda (1934). Wedding anniversary of Prince Guillaume of Luxembourg and Countess Stephanie de Lannoy's.

21 Friday

22 Saturday

23 Sunday

HIH Mako Princess of Japan (Akishino-no-miya Mako Naishinno) (1991)



24 Monday ★ NZL

WK	MO	TU	WE	TH	FR	SA	SU
39						1	2
40	3	4	5	6	7	8	9
41	10	11	12	13	14	15	16
42	17	18	19	20	21	22	23
43	24	25	26	27	28	29	30
44	31						

HRH Elisabeth Princess of Belgium (2001)

25 Tuesday

26 Wednesday ★ AUT

27 Thursday

28 Friday ★ GRE

HRH Sophie Princess of Liechtenstein, née Duchess in Bavaria (1967) Princess Tessy of Luxembourg née Antony (1985)

29 Saturday

30 Sunday



CHARLES-CÉCILE FILON PARIS

White marble mantel clock, c. 1785. Height: 65 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT





JACQUES SERMAND GENEVA

Firegilt and rock crystal crucifix pendant watch, c. 1630. Height: 72 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



31 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44		1	2	3	4	5	6
45	7	8	9	10	11	12	13
46	14	15	16	17	18	19	20
47	21	22	23	24	25	26	27
48	28	29	30	31			

HRH Leonor Infante of Spain (2005)

1 Tuesday ★ AUT • BEL • FRA • ITA • LUX

2 Wednesday

HM Sofia Queen of Spain, née Princess of Greece and Denmark (1938)

3 Thursday ★ JAP

4 Friday ★ RUS

5 Saturday

6 Sunday





JAMES MARKWICK LONDON

An olivewood-veneered bracket clock, c. 1695. Height: 38 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



7 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44		1	2	3	4	5	6
45	7	8	9	10	11	12	13
46	14	15	16	17	18	19	20
47	21	22	23	24	25	26	27
48	28	29	30	31			

8 Tuesday ★ ITA

9 Wednesday

10 Thursday

11 Friday ★ FRA • USA • BEL • CAN

HRH Guillaume Hereditary Grand Duke of Luxembourg (1981)

12 Saturday

13 Sunday





JACOB WIDENMAN AUGSBURG

Horizontal table clock, c. 1640. Height: 9.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



14 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44		1	2	3	4	5	6
45	7	8	9	10	11	12	13
46	14	15	16	17	18	19	20
47	21	22	23	24	25	26	27
48	28	29	30	31			

HRH Charles The Prince of Wales (1948)

15 Tuesday

Peter Phillips (1977)

16 Wednesday

17 Thursday

18 Friday

19 Saturday

20 Sunday

★ MEX

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

Wedding anniversary of HM Elizabeth II Queen of the United Kingdom of Great Britain and Northern Ireland and HRH The Prince Philip Mountbatten Duke of Edinburgh (1947)





JOSEPH WINDMILLS LONDON

A small William and Mary longcase clock, c. 1690. Height: 200 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



21 Monday

★ MEX

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

WK	MO	TU	WE	TH	FR	SA	SU
44		1	2	3	4	5	6
45	7	8	9	10	11	12	13
46	14	15	16	17	18	19	20
47	21	22	23	24	25	26	27
48	28	29	30	31			

22 Tuesday

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

23 Wednesday

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

24 Thursday

★ USA

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

25 Friday

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

26 Saturday

★ LUX

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

27 Sunday

★ ADVENT SUNDAY CHRI

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)





PIGUET & MEYLAN, GENEVA

Gold and enamel quarter-repeating pocket watch, c. 1820. Diameter: c. 55 mm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

28 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44		1	2	3	4	5	6
45	7	8	9	10	11	12	13
46	14	15	16	17	18	19	20
47	21	22	23	24	25	26	27
48	28	29	30	31			

29 Tuesday

30 Wednesday

HIH Prince Akishino of Japan (Akishino-no-miya Fumihito Shinno) (1965)

1 Thursday

HIH Aiko Princess of Japan (Toshi-no-miya Aiko Naishinno) (2001)

2 Friday

3 Saturday

Sverre Magnus Prince of Norway (2005)

4 Sunday

Wedding anniversary of HRH Philippe Duke of Brabant and jonkvrouwe Mathilde d'Udekem d'Acoz (1999)





SOUTH GERMANY

Tabernacle clock, c. 1620. Height: 23 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



5 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48				1	2	3	4
49	5	6	7	8	9	10	11
50	12	13	14	15	16	17	18
51	19	20	21	22	23	24	25
52	26	27	28	29	30	31	

HM Rama IX King of Thailand (1927)

6 Tuesday

HSH Nikolaus Prince of Liechtenstein (2000) Pablo Nicolás Urdangarín y Bórbon (2000)

7 Wednesday

HRH Bhajara Kittiyabha Princess of Thailand (1978) HRH Amalia Crown Princess of the Netherlands (2003)

8 Thursday ★ ESP • AUT

9 Friday

HIH Masako Crown Princess of Japan (1963) HIH Joachim Archduke of Austria-Este, Prince of Belgium (1991)

10 Saturday

11 Sunday





PIERRE JULIEN PARIS

White marble mantel clock, c. 1790. Height: 59 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

12 Monday ★ MILAD UN NABIL

WK	MO	TU	WE	TH	FR	SA	SU
48				1	2	3	4
49	5	6	7	8	9	10	11
50	12	13	14	15	16	17	18
51	19	20	21	22	23	24	25
52	26	27	28	29	30	31	

Wedding anniversary of HRH Anne The Princess Royal and Timothy Laurence (1992)

13 Tuesday

HRH Nicolas Prince of Belgium (2005) HRH Aymeric Prince of Belgium (2005)

14 Wednesday

15 Thursday

16 Friday ★ RSA

HIH Lorenz Archduke of Austria-Este, Prince of Belgium (1955)

17 Saturday

James, Viscount Severn (2007)

18 Sunday



19 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48				1	2	3	4
49	5	6	7	8	9	10	11
50	12	13	14	15	16	17	18
51	19	20	21	22	23	24	25
52	26	27	28	29	30	31	

20 Tuesday

HRH Elena Infante of Spain, Duchess of Lugo (1963)

21 Wednesday

22 Thursday

23 Friday

HIM Akihito Emperor of Japan (1933) HM Silvia Queen of Sweden, née Sommerlath (1943)

24 Saturday ★ CHRISTMAS EVE (CHR.)

25 Sunday ★ CHRISTMAS DAY (CHR.)



PIETER SCHULKEN AMSTERDAM

Dutch walnut bracket clock, c. 1760. Height: 60 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT





HUBERT SARTON LIÈGE

Skeleton Clock, c. 1810. Height: 60 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



26 Monday

★ CHRISTMAS (BOXING DAY)

WK	MO	TU	WE	TH	FR	SA	SU
48				1	2	3	4
49	5	6	7	8	9	10	11
50	12	13	14	15	16	17	18
51	19	20	21	22	23	24	25
52	26	27	28	29	30	31	

27 Tuesday

★ AUS • GBR • NZL

28 Wednesday

29 Thursday

HIH Kako Princess of Japan (Akishino-no-miya Kako Naishinno) (1994)

30 Friday

31 Saturday

1 Sunday

★ NEW YEAR'S DAY 2017





JOHN TAYLOR LONDON

A mahogany musical spring-driven bracket clock, c. 1790. Height: 48 cm.



SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

TIME ZONES

Denver	Dubai	Beijing/Hongkong	London	Los Angeles	Mumbai
Dubai +11	Denver -11	Denver -15	Denver -7	Denver +1	Denver -12
Hongkong +15	Hongkong +4	Dubai -4	Dubai +4	Dubai +12	Dubai -1
London +7	London -4	London -8	Hongkong +8	Hongkong +16	Hongkong +3
Los Angeles -1	Los Angeles -12	Los Angeles -16	Los Angeles -8	London +8	London -6
MET +8	Miami -9	Miami -13	Miami -5	Miami +3	Los Angeles -13
Miami +2	MET -3	MET -7	MET +1	MET +9	MET -4
Moscow +10	Moscow -1	Moscow -5	Moscow +3	Moscow +11	Moscow -2
New Orleans +1	New Orleans -10	New Orleans -14	New Orleans -6	New Orleans +2	New Orleans -11
New York +2	New York -9	New York -13	New York -5	New York +3	New York -10
Sydney +17	Sydney +6	Sydney +2	Sydney +10	Sydney +18	Sydney +5
Tokyo +16	Tokyo +5	Tokyo +1	Tokyo +9	Tokyo +17	Tokyo +4
MET	Moscow	New Orleans	New York	Sydney	Tokyo
Denver -8	Denver -10	Denver -1	Denver -2	Denver -17	Denver -16
Dubai +3	Dubai +1	Dubai +10	Dubai +9	Dubai -6	Dubai -5
Hongkong +7	Hongkong +5	Hongkong +14	Hongkong +13	Hongkong -2	Hongkong -1
London -1	London -3	London +6	London +5	London -10	London -9
Los Angeles -9	Los Angeles -11	Los Angeles -2	Los Angeles -3	Los Angeles -18	Los Angeles -17
Mumbai +4	Miami -8	Miami +1	Miami 0	Miami -15	Miami -14
Moscow +2	MET -2	MET +7	MET +6	MET -9	MET -8
New Orleans -7	New Orleans -9	Moscow +9	Moscow +8	Moscow -7	Moscow -6
New York -6	New York -8	New York +1	New Orleans -1	New Orleans -16	New Orleans -15
Sydney +9	Sydney +7	Sydney +16	Sydney +15	New York -15	New York -14
Tokyo +8	Tokyo +6	Tokyo +15	Tokyo +14	Tokyo -1	Sydney +1

met = Central European Time = Amsterdam, Berlin, Brussels, Geneva, Copenhagen, Madrid, Oslo, Paris, Rome, Stockholm, Vienna, Warsaw. (+ = hours later - = hours earlier)

TIME ZONE HISTORY 22 participating nations adopted the meridian of Greenwich as their prime meridian at the 1882 International Congress in Washington, finally concluding the implementation of the universal day, time and time zones.

INTERNATIONAL FAIRS

January	April 2-10	NED Amsterdam 21- 29 November	International spelling alphabet
Brafa BEL Brussels 23 - 31 Jan. www.brafa.be	www.afsh.nl	www.pan.nl	A Alfa S Sierra
Winter Antique show. USA New York 22 - 31 Jan. www.winterantiquesshow.com	Art Breda. NED 3-10 April www.artantique.nl	December Olympia. GBR London www.olympiaartsinternational.com	B Bravo T Tango
Kunst & Antiek Weekend NED Naarden 27-31 January www.kunstenantiekweekend.nl	May Spiegelstraat Amsterdam Spring Expo. May 21-22		C Charlie U Uniform
February Palm Beach Jewellery, Art & Antiques Show USA Miami 10-16 February www.palmbeachshow.com	June Olympia. GBR London www.olympiaartsinternational.com		D Delta V Victor
March Tefaf NED Maastricht 11-20 March www.tefaf.com	Masterpieces GBR London 30 Jun - 6 July www.masterpiecefair.com		E Echo W Whiskey
April Den Bosch Art Fair. NED 's Hertogenbosch	September Lapada GBR London. www.lapadalondon.co.uk		F Foxtrot X X Ray
	November Pan		G Golf Y Yankee
			H Hotel Z Zulu
			I India 1 One
			J Juliet 2 Two
			K Kilo 3 Three
			L Lima 4 Four
			M Mike 5 Five
			N November 6 Six
			O Oscar 7 Seven
			P Papa 8 Eight
			Q Quebec 9 Nine
			R Romeo 0 Zero



BAZERGA BROTHERS ROTTERDAM

Dutch barometer, c. 1795. Height: 131 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE
DETAILS ON THIS OBJECT

CONVERSIONS

Distance	Centimeter	Inch	Meter	Weight	Kilogram	Ounce	Gram
1 Centimeter	1	0.39370	0.01	1 Pound	0.45359	16	453.59
1 Decimeter	10	3.93700	0.1	1 Ounce	0.02835	1	28.3495
1 Foot	30.47	11.99	0.304	1 Gram	0.001	0.03527	1
1 Inch	2.54	1	0.0254	1 Milligram	0.000001	0.0003527	0.001
1 Kilometer	100000	39370.07	1000	1 Carat	0.0002	0.00705	0.2
1 Micrometer	0.0001	0.0003937	0.000001	1 Dram	0.00177	0.06249	1.77184
1 Millimeter	0.1	0.03937	0.001	1 Grain	0.0006479	0.00228	0.06479
1 Meter	100	3.937.007	1	1 Newton	0.10196	359.641	101.96
1 Mile	160934.4	63359.9	1609.34	1 Stone	6.34	223.93	6349.2
1 Nautical mile	185200	72913.38	1852				
1 Yard	91.439	35.99	0.91439	Volume	Liter	Gallon us	Pint us
1 Pied du Roy	32.4806	12.792	0.324809	1 Liter	1	0.26417	2.11337
1 Pouce	2.707	1.066	0.02707	1 Milliliter	0.001	0.00026	0.00211
1 Ligne	0.22558	0.08881	0.0022558	1 Deciliter	0.1	0.026417	0.211337
				1 Barrel us	158.98251	41.99873	335.98
Weight	Kilogram	Ounce	Gram	1 Gallon us	3.78541	1	8
1 Tonne	1000	35270	1000000	1 Quart us	0.94635	0.25	2
1 Kilo	1	35.27	1000	1 Pint	0.4731	0.125	1

Temperature

Celsius	-70	-60	-50	-40	-30	-20	-10	0	10	20	30	40	50	60	70	80	90	100	110
Fahrenheit	-94	-76	-58	-40	-22	-4	14	32	50	68	86	104	122	140	158	176	194	212	230
Réaumur	-56	-48	-40	-32	-24	-16	-8	0	8	16	24	32	40	48	56	64	72	80	88

Barometric

Mbar.	Inch	Rijnl.	Adam.	Mbar.	Inch	Rijnl.	Adam.	Mbar.	Inch	Rijnl.	Adam.
947	27.97	27.15	27.61	982	29.00	28.16	28.63	1017	30.03	29.16	29.65
948	27.99	27.18	27.64	983	29.03	28.18	28.66	1018	30.06	29.19	29.68
949	28.02	27.21	27.66	984	29.06	28.21	28.68	1019	30.09	29.22	29.71
950	28.05	27.24	27.69	985	29.09	28.24	28.71	1020	30.12	29.25	29.73
951	28.08	27.27	27.72	986	29.12	28.27	28.74	1021	30.15	29.27	29.76
952	28.11	27.30	27.75	987	29.15	28.30	28.77	1022	30.18	29.30	29.79
953	28.14	27.32	27.78	988	29.18	28.33	28.80	1023	30.21	29.33	29.82
954	28.17	27.35	27.81	989	29.21	28.36	28.83	1024	30.24	29.36	29.85
955	28.20	27.38	27.84	990	29.23	28.39	28.86	1025	30.27	29.39	29.88
956	28.23	27.41	27.87	991	29.26	28.41	28.89	1026	30.30	29.42	29.91
957	28.26	27.44	27.90	992	29.29	28.44	28.92	1027	30.33	29.45	29.94
958	28.29	27.47	27.93	993	29.32	28.47	28.95	1028	30.36	29.48	29.97
959	28.32	27.50	27.96	994	29.35	28.50	28.98	1029	30.39	29.50	30.00
960	28.35	27.53	27.99	995	29.38	28.53	29.01	1030	30.42	29.53	30.03
961	28.38	27.55	28.01	996	29.41	28.56	29.03	1031	30.45	29.56	30.06
962	28.41	27.58	28.04	997	29.44	28.59	29.06	1032	30.48	29.59	30.08
963	28.44	27.61	28.07	998	29.47	28.61	29.09	1033	30.50	29.62	30.11
964	28.47	27.64	28.10	999	29.50	28.64	29.12	1034	30.53	29.65	30.14
965	28.50	27.67	28.13	1000	29.53	28.67	29.15	1035	30.56	29.68	30.17
966	28.53	27.70	28.16	1001	29.56	28.70	29.18	1036	30.59	29.70	30.20
967	28.56	27.73	28.19	1002	29.59	28.73	29.21	1037	30.62	29.73	30.23
968	28.59	27.75	28.22	1003	29.62	28.76	29.24	1038	30.65	29.76	30.26
969	28.61	27.78	28.25	1004	29.65	28.79	29.27	1039	30.68	29.79	30.29
970	28.64	27.81	28.28	1005	29.68	28.82	29.30	1040	30.71	29.82	30.32
971	28.67	27.84	28.31	1006	29.71	28.84	29.33	1041	30.74	29.85	30.35
972	28.70	27.87	28.34	1007	29.74	28.87	29.36	1042	30.77	29.88	30.38
973	28.73	27.90	28.36	1008	29.77	28.90	29.38	1043	30.80	29.91	30.40
974	28.76	27.93	28.39	1009	29.80	28.93	29.41	1044	30.83	29.93	30.43
975	28.79	27.96	28.42	1010	29.83	28.96	29.44	1045	30.86	29.96	30.46
976	28.82	27.98	28.45	1011	29.85	28.99	29.47	1046	30.89	29.99	30.49
977	28.85	28.01	28.48	1012	29.88	29.02	29.50	1047	30.92	30.02	30.52
978	28.88	28.04	28.51	1013	29.91	29.04	29.53	1048	30.95	30.05	30.55
979	28.91	28.07	28.54	1014	29.94	29.07	29.56	1049	30.98	30.08	30.58
980	28.94	28.10	28.57	1015	29.97	29.10	29.59	1050	31.01	30.11	30.61
981	28.97	28.13	28.60	1016	30.00	29.13	29.62	1051	31.04	30.13	30.64



ANTOINE-HENRI RODANET PARIS

Grande sonnerie carriage clock, c. 1880. Height: 17 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



NATIONAL HOLIDAYS

Australia	AUS	1-1, 26-1, 25-3, 25-4, 25-12, 26-12, 27-12
Austria	AUT	1-1, 6-1, 28-3, 1-5, 16-5, 26-5, 4-6, 15-8, 26-10, 1-11, 8-12, 25-12, 26-12
Belgium	BEL	1-1, 22-7, 15-8, 1-11, 25-12
Canada	CAN	1-1, 1-7, 5-9, 10-10, 11-11, 25-12, 26-12
China	CHI	7>9-2, 12>13-2, 4-4, 9-6, 15-9, 1>3-10
Denmark	DEN	1-1, 25-3, 22-4, 5-5, 25-12, 26-12, 31-12
France	FRA	1-1, 28-3, 1-5, 5-5, 8-5, 16-5, 14-7, 15-8, 1-11, 11-11, 25-12
Germany	GER	1-1, 25-3, 28-3, 1-5, 5-5, 16-5, 3-10, 25-12, 26-12
Great Britain	GBR	1-1, 2-5, 30-5, 25-12, 26-12, 27-12
Greece	GRE	1-1, 14-3, 25-3, 29-4, 1>2-5, 20-6, 15-8, 28-10, 25-12, 26-12
Italy	ITA	1-1, 6-1, 25-4, 1-5, 2-6, 15-8, 1-11, 8-11, 25-12, 26-12
Japan	JAP	1-1, 11-1, 11-2, 20>21-3, 29-4, 3>5-5, 11-8, 19-9, 22-9, 10-10, 3-11, 23-11, 23-12
Luxembourg	LUX	1-1, 28-3, 1-5, 23-6, 15-8, 1-11, 26-11, 25-12, 26-12
Mexico	MEX	1-1, 1-2, 5-2, 21-3, 1-5, 16-9, 12-10, 20>21-11, 12-12, 26-12
Netherlands	NED	1-1, 25-3, 27>28-3, 27-4, 5-5, 15>16-5, 25-12, 26-12, 27-12
New Zealand	NZL	1-1, 4-1, 5-2, 8-2, 28-3, 25-4, 6-6, 24-10, 25-12, 26-12, 27-12
Russia	RUS	1-1, 4>6-1, 8-1, 23-2, 8-3, 1>2-5, 9-5, 12>13-6, 4-11
South Africa	RSA	1-1, 21-3, 28-3, 6-4, 27-4, 1>2-5, 16-6, 9-8, 24-9, 16-12, 25-12, 26-12
Spain	ESP	1-1, 1>2-5, 15-8, 12-10, 6-12, 8-12, 25-12
Sweden	SWE	1-1, 27<28-3, 1-5, 6-6, 25-6, 5-11, 24>26-12, 31-12
Switzerland	SUI	1-1, 1-8, 25-12, 26-12, 28-12
USA	USA	1-1, 18-1, 15-2, 30-5, 4-7, 5-9, 10-10, 11-11, 24-11, 25-12

★ National holidays by country code (in Olympic format) also occur at the week-planner pages.

Source: officeholidays.com

INTERNATIONAL RELIGIOUS & MOVEABLE FESTIVALS

Buddhist	2017	2015	2016	Islamic (Isl.)	2017	2015	2016
Wesak (Buddha day)	10 May	01 Jun	20 May	Ramadan 1st	27 May	18 Jun	06 June
				Eid ul Fitr	26 Jun	17 Jul	05 July
Chinese (Chi)	2017	2015	2016	Eid-ul-Adha	01 Sep	23 Sep	11 Sept
Lunar new year	28 Jan	19 Feb	08 Feb	Al Hijira	21 Sep	14 Oct	02 Oct
Night of Sevens (Qixi)	28 Aug	20 Aug	09 Aug	Ashura	01 Oct	23 Oct	11 Oct
Mid Autumn festival	04 Oct	27 Sep	15 Sep	Milad un Nabi (su)	1 Dec	03 Jan	12 Dec
Winter Solstice Festival	21 Dec	21 Dec	21 Dec				
Christian Orthodox	2017	2015	2016	Jewish (Jew.)	2017	2015	2016
Christmas day	07 Jan	06 Jan	07 Jan	Passover 1st day	11 Apr	4 Apr	23 April
Lent Monday	27 Feb	18 Feb	16 Mar	Shavout 1st day	31 May	24 May	12 June
Easter day	16 Apr	12 Apr	01 May	Rosh Hashanah	21 Sep	14 Sep	03 Oct
Ascension	25 May	21 May	09 Jun	Yom Kippur	30 Sep	23 Sep	12 Oct
Pentecost	04 Jun	31 May	19 Jun	Sukkot 1st day	05 Oct	04 Oct	17 Oct
Christian Western	2017	2015	2016				
Epiphany (3 Könige)	06 Jan	06 Jan	06 Jan				
Ash Wednesday	01 Mar	18 Feb	10 Feb				
Easter day	16 Apr	05 Apr	27 Mar				
Ascension day	25 May	14 May	05 May				
Whitsun Pentecost	04 Jun	24 May	15 May				
Advent Sunday	03 Dec	29 Nov	27 Nov				

Source: when-is.com



when-is.com



officeholidays.com



JULIEN LE ROY PARIS

Louis XV *cartel* clock, c. 1740. Height: 66.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



STYLES & PERIODS

UK PERIODS & MONARCHS	FRENCH PERIODS	GERMAN PERIODS	US PERIODS	STYLE
Elizabethan Elizabeth I (1558-1603)	Renaissance		Early Colonial	
Jacobean James I (1603-1625) Carolean Charles I (1625-1649)	Louis XIII (1610-1643)	Renaissance (to c. 1650)		Baroque (c. 1620-1700)
Cromwellian Commonwealth (1649-1660) Restoration Charles II (1660-1685)	Louis XIV (1643-1715)			
Restoration James II (1685-1689) William & Mary William & Mary (1689-1694) William III William III (1694-1702) Queen Anne Anne (1702-1714)	Régence (1715-1723)	Renaissance/Baroque (c. 1650-1700) Baroque (c. 1700-1730)	William & Mary Dutch Colonial Queen Anne	Rococo (c. 1695-1760)
Early Georgian George I (1714-1727) Mid Georgian George II (1727-1760)	Louis XV (1723-1774) Transition (after 1750)	Rococo (c. 1730-1760)	Chippendale (from 1750)	Neoclassical (c. 1755-1805)
Late Georgian George III (1760-1811)	Louis XVI (1774-1793) La Convention et Directoire (1793-1799) Consulat (1799-1804) Empire (c. 1804-1815)	Neoclassicism (c. 1760-1800)	Early Federal (1790-1810) American Directoire (1798-1804) American Empire (1804-1815) Later Federal (1810-1830)	Empire (1799-1815) Regency (c. 1812-1830)
Regency George III (1812-1820) Regency George IV (1820-1830)	Restauration (1815-1824) Charles X (1824-1830) Louis-Philippe (1830-1848)	Empire (c. 1800-1815) Biedermeier (c. 1815-1848)		
William IV William IV (1830-1837)				Eclectic Neo styles (c. 1830-1880)
Victorian Victoria (1837-1901)	Napoleon III 2nd Empire (1852-1870)	Revival (c. 1830-1880)	Victorian	
Edwardian Edward VII (1901-1910)	3rd Republic (1871-1940) Art Nouveau (1885-1919) Art Deco (1920-1935)			Arts & Crafts (1880-1900) Art Nouveau (c. 1900-1920)
		Jugendstil (c. 1880-1920)		



These picture notes provide additional information on the objects.
The page numbers refer to the pages in the diary on which they are depicted.



COVER An oval gilt-brass and silver astronomical, six-hour striking clock watch with alarm, signed and dated on the backplate Pierre Combret A Lyon 1606. The oval case has engraved silver covers in the style of Etienne Delaune, depicting The Judgment of Paris and Diana and Endymion. The band is pierced and engraved with foliage, cherubs and animals. The gilt and silver dial, reading from the centre: revolving disk with aspectarium, moon-phases, lunar date, hours and half hours, year calendar with signs of the Zodiac, the days and months. There are apertures at XII o'clock for the date and at VI o'clock for day of the week shown as the relevant planet with ruling sign. • Height: 84 mm. • The maker, Pierre (II) Combret (1581 - 1622), was the son of a clockmaker with the same name who lived from 1570 until 1585. A very similar watch by Pierre II dated 1613 from the Pierpont Morgan collection is now in the Metropolitan Museum in New York. • Literature: Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 137/38; G.C. Williamson, *Catalogue of the collection of Watches of J. Pierpont Morgan*, 1912, p. 26. • See QR-code link for more details.

SOURCE • WWW.ARTIMOBUSSELS.COM

Photo Colin Crisford



PAGE 12 A South-German polychrome painted striking iron wall clock with alarm, c. 1620. The 10.7-cm polychrome painted iron dial has 'Gothic' chapters and a single hour hand. Behind the hand is an alarm disc with a star and Arabic numerals, whilst above there is a subsidiary date dial and a moon-phase aperture, surrounded by gilt foliate scrolls and leaves on a red underground. The arched top has three rosettes, similarly shaped doors to the sides, both finely painted with on the left the angel of the Annunciation, on the right the Virgin Mary and the Holy Spirit, both under an arch supported by Corinthian-capped columns. The weight-driven movement has iron posts and wheel trains, verge escapement with plain balance, count-wheel hour striking and alarm on a surmounted bell with leaf finial. There are levers for both moon/date adjustment and strike adjustment. • Height 34 cm.

SOURCE • WWW.GUDEMEIS.COM



PAGE 14 One-day chronometer by John Roger Arnold, No.548, London, c.1822. The clock is housed in a three-tier brass-bound mahogany box. The box is constructed with concealed, lapped mitred joints and brass binding. The lid has butt hinges and opens to 90° to a glass viewing panel showing the dial below. Screwed inside the lid is a small brass plate engraved: "Presented to / The Royal astronomical Society / by John James Hall / A Fellow / A.D.1932". The front of the upper half has a brass push-button lid catch with an inlaid brass 'petal'-style escutcheon. The lock on the lower half has an inlaid brass 'hollow-corner' lozenge escutcheon, immediately below which is inlaid an unsigned, round ivory tablet. There is a hole on the front of the lower tier, to the left of the lock, to accommodate a knotted string to tie the key for the box. The box is of fine, concealed dovetailed construction at all four corners, with brass binding, the inside of the box having a sliding brass strut (apparently original), preventing the upper half from opening more than 90°. There is a half baize covering running round the centre of the upper edge of the lower half, and forming a dust seal when closed. The box fittings are standard, with brass drop handles on the sides, the gimbal screws threaded directly into the wood of the sides with domed washers behind. The narrow, gold-lacquered brass gimbal ring supports a straight-sided brass bowl (cast tube with base soldered in), with a brass poising weight inside. The flat base of the bowl is stamped: "548", has a circular brass winding shutter centred on the base, and a narrow brass bayonet-fitting bezel (2 prongs: 1 peg, 1 screw, now missing), with a thin convex glass over the dial. The dial is signed and numbered below XII: ARNOLD / London/ 548, with the addition "With Airy's Compensation" and "ONE DAY" across the centre. The time is indicated by a pair of blued-steel spade and poker-hands with a fine, blued steel pointer seconds hand with a counter-poised tail. The full-plate fusee movement has four pillars with flanges and fins at either end and one fin in the lower middle, pinned to the potence plate. A slightly ill-fitting foot suggests that the current balance cock, which is engraved: "Restored by / Chas. Frodsham / A.D. 1846", is a later replacement. The potence plate is engraved on its upper surface: "Jno. R Arnold London Inv.t. et. Fecit. No.549". There is a five-wheel train including great wheel, the fusee with Harrison's maintaining power and with a fusee pipe push-fitted to the square (dot marked for position). All train holes have been plugged and re-pitched from new, as well as the maintaining power detent. The escapement, balance and spring have been converted at some stage, probably by Charles Frodsham in 1846, the slot remaining in the plate for the original Arnold detent, with the circular banking screw sink, and the holes remaining in the potence plate for the original undersprung balance spring stud. The special, compound bimetal balance, of Frodsham's early type, has straight bimetal arms, angled up from the centre at about 3°. The bimetal rim segments extend fully, just short of the opposite arm. An Airy's bar with small brass circular weights on sprung blades has been fitted within the balance. The blued steel helical balance spring has terminals on both ends.

SOURCE • WWW.RMG.CO.UK



PAGE 16 A nocturnal is an instrument that enables the user to determine the time at night from the position of particular stars in relation to the Pole Star, which is observed through the central hole. The instrument was developed in the late Middle Ages. The calendrical scale is used to set the instrument for the appropriate time of year. The hour-scale has small teeth for the half and full hours, which allow the user to read off the time in the dark by simple counting from the larger pointer at 12 o'clock. This brass nocturnal, signed Girolamo della Volpaia and set for latitude 43°30' (Florence), consists of three overlapping disks of different diameters: the largest shows the zodiacal calendar; that in the middle carries the hours and the index; the smallest - a toothed

disk - has a long index arm and the inscription *Horologium nocturnum*. On the back are engraved two altitude quadrants, hour lines for the sundial, a shadow square and in the centre a *Tabula Solis motus* ("Table of the motion of the Sun") indicating the Sun's entrance into the zodiac signs. • Provenance: Medici collections. • Diameter: 147 mm. • The maker, Girolamo della Volpaia (Florence, c. 1530 - 1614), was a clockmaker and constructor of scientific instruments, in the footsteps of his father Camillo della Volpaia and his uncles Benvenuto della Volpaia and Eufrosino della Volpaia. In 1554 he constructed an armillary sphere which is now conserved at the Science Museum of London. In 1560, he succeeded his father as curator of the great clock of the Palazzo Vecchio and also asked to be given responsibility for the maintenance of the planetary clock built by his grandfather Lorenzo della Volpaia, which he had restored. In 1564 he planned a clock for Piazza S. Marco in Venice and in 1590 he made his last clock, now in the Museo di Storia della Scienza in Florence. • Background reading: the sites of the Museum of the History of Science, the British Museum and the Museo Galileo; M. Cowman, *A Dial in Your Poke*, Cambridge, 2011, pp. 147-151.

SOURCE • WWW.MUSEOGALILEO.IT



PAGE 18 A George II walnut bureau bookcase with an inset clock, signed at the base of the dial *Jon Drury London*, c. 1730-35. The base section has two short and two long drawers, second generation period plate handles and a fitted interior of drawers, pigeon holes and secret drawers. The ogee-topped bookcase has replaced mirror plates and original candle slides and the top is crowned by two gilt winged angels reclining, with three gilt finials set on blocks. The eight day spring-driven striking clock retains its original verge escapement and false pendulum. There is a subsidiary rise/fall dial in the arch and a date aperture below the middle. • Height: 259 cm (102 inch); width 39.5 cm (110.5 inch); depth 52 cm (20.5 inch). • The maker, John Drury, was active as a member of the Clockmakers' Company from 1720 until 1774 • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 226).

SOURCE • WWW.RAFFETYCLOCKS.COM



PAGE 20 A rock crystal necklace watch, signed on the backplate *J. Sermand, Paris*, c. 1645. The front and back cover are made of faceted rock crystal through which the dial and the movement are visible. It has a fire-gilt brass bezel and similar mounts. The silver dial is engraved with a country scene, depicting a moated town view with a fisherman and a walker on a bridge, within a Roman chapter ring with half-hour divisions. The day-going movement has gilt plates, verge escapement, a steel two-spoke balance with hairspring under a richly pierced and engraved cock. It has a chain fusee with a spring barrel, the spring being pre-set on the backplate. • Note: there are watches by Sermand's hand in the British Museum and in the Bloch-Pimentel collection, but little is known about this maker. • Diameter: 51mm. • Literature: Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, pp. 592/93.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 22 An English marine barometer, c. 1825, signed on the ivory thermometer register plate *GEO^e STEBBING PORTSMOUTH* and on the left barometer register plate *Geo. Stebbing, Portsmouth*. The slender, solid mahogany case can be attached to the wall on a gimballed brass bracket or hung on the ceiling by the suspension eye surmounting the instrument. At the top there is a small door which, upon opening, reveals the silvered brass barometer scales on the right and a thermometer on the left on the inside of the door. The barometer scale runs from 27 to 31, subdivided in tenths. To the right is a sliding vernier to facilitate accurate reading. The mercury thermometer indicates the ambient temperature in degrees Fahrenheit and in Réaumur. The Torricelli tube has a restriction at the bottom with a boxwood cistern, this to avoid air being sucked into the tube in rough weather. The cistern has a leather bottom and is contained in a brass cylindrical construction with regulation screw. There are two holes in the body of the case so that the barometer can be positioned at two different heights. • Height: 97.5 cm. • The maker, George Stebbing was born in the Parish of St. Andrews in Holborn, London, and was baptized on 26 February 1775. He moved to Portsmouth around 1800 and by 1804 he was advertising in the Hampshire Telegraph for clients willing to purchase a range of instruments, such as microscopes, sextants, quadrants, compasses, marine barometers, thermometers and globes. His workshop was at 29 Broad Street, Point, Portsmouth. Plainly Stebbing must have learned the instrument making trade in London and it is suggested that he moved to Portsmouth partly because the trade in London was dominated by well-established family concerns, such as those of the Troughtons, the Adams and Robert Bate but also because the town would have seen a procession of potential customers in the form of Naval Officers passing through it. Despite having moved to Portsmouth, George Stebbing maintained close links to London where in 1807 he joined the Vintners Livery Company of London and followed this by becoming a Freeman of the City of London in 1816. In 1810 and 1826 he took out patents for the improvement of compasses and other nautical instruments. In 1812 he undertook various experiments with Matthew Flinders and Reverend James Inman, the Professor of Mathematics at the Royal Naval College. In 1818 prototype Binnacles by Stebbing were extensively tested on board a naval squadron sailing out of Cork, Ireland, and the pattern on trial was later adopted as standard by the Royal Navy. Stebbing extended his range of business by accepting a Royal Appointment as Optician to the Duchess of Kent, a fact that he proudly displayed over his shop in High Street. He also cemented his position in local society by transferring his membership of the Freemasons from the Vectis Lodge to that of the Phoenix Lodge, also in High Street, before becoming the first Master of the Portsmouth Lodge in 1843. He was also instrumental in the founding of the Portsmouth and Portsea Literary and Philosophical Society in 1818. The four eldest sons of George Stebbing followed him into the trade of instrument makers which suggests that he was setting up a dynasty to rival those in London. George Junior was sufficiently adept at the trade that he was taken on HMS Beagle as ships Librarian and Instrument Maker alongside Charles Darwin on the epic journey around the world and later set up his own

business in direct opposition to his father. This seems to have caused a serious rift between them. Several other members of the family later moved to Southampton where they became pillars of society. • Literature: *Journal of the Southampton Local History Forum*, No. 14, Winter 2008 (James Daly).

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 24 22ct gold mounted *nécessaire* cabinet with inset watch, made in 1764 for the Imperial Chinese Court. The cabinet is set with fine gem, agate, and enamel. The watch was made by Thomas Grant of London, whilst the *nécessaire* cabinet is signed John Barbot Goldsmith, London, 1764. Inside the *nécessaire* there is a poem inscribed on an ivory plaque:

王子去求仙，
丹成入九天。
山中方七日，
世上已千年。

which is from volume 10 of *The Diary of Eastern Side of the River*, written by Ye Sheng (1420-1474). It is a Chinese folk story that shows that time is relative by relating the experience of an ancient Chinese prince's pursuit of immortality. During the Wei dynasty (571-545 BC), the son of King Ling went away to practice to become immortal. Eventually he succeeded and went to the highest of heavens. After spending seven days there he returned to his world but discovered to his surprise that a thousand years had passed. • Height: c. 25 cm. • The maker of the case, John Barbot (1702-66) is one of the few whose work found favour with the Ch'ing Lung Emperor (1711-1799). Four of his clocks still exist in Beijing in what remains of the emperor's famous collection. Other examples of the work of John Barbot can be found in the Metropolitan Museum of Art, New York

SOURCE • WWW.SOMLO.COM



PAGE 26 A Charles II period hour striking and repeating spring table clock, signed at the bottom of the dial *Joseph Knibb London*, c. 1685. The ebony-veneered domed case is surmounted by a single brass carrying handle and four gilt brass finials. The 6¼-inch square brass dial with finely matted centre is mounted with a silvered chapter ring and has wing and cherub spandrels in the corners. The finely pierced and faceted blued-steel hands indicate the time on a Roman and Arabic chapter ring. Above XII there is a strike/silent lever. The eight-day duration movement is fully latched with five finely turned baluster pillars. It has a fully restored verge escapement whilst the striking train indicates the hours on a bell regulated by an inside pivoted rack. The quarters are repeated on a further bell. The backplate is typically engraved with tulips and scrolling leaves around the arc-shaped signature *Joseph Knibb Londini Fecit*. • Height: 30 cm (12in). • The maker, Joseph Knibb, the most famous member of the Knibb clockmaking family, was born circa 1640. He was apprenticed to his cousin Samuel in about 1655 and after serving seven years worked first in Oxford and then moved to London in 1670 where he was made free of the Clockmakers' Company. He must soon have built up a good reputation for himself as it is recorded that he supplied a turret clock for Windsor Castle in 1677 and payments were made to him in 1682 on behalf of King Charles II. Joseph Knibb made many longcase and table clocks for domestic use. He was a particularly inventive maker and experimented with several different types of striking and repeating mechanisms. • Literature: R.A. Lee, *The Knibb Family – Clockmakers*, Liverpool, 1964.

SOURCE • WWW.WALWYNANTIQUECLOCKS.COM



PAGE 28 A Louis XVI *Cercles Tournants*, made c. 1775-1785. The sculpted, vase-shaped white marble case has ormolu lion-mask handles and garlands, attributed to Pierre Gouthière. Two superimposed dials, or *cercles tournants*, made up of enamel cartouches, show the hours in Roman numerals and the minutes in Arabic numerals respectively, the time being indicated by the tongue of a snake. The case is surmounted by a leaf and seed finial. The week-going movement has anchor escapement and a silk-suspended pendulum. • Note: Towards the mid-18th century, the ornamentation employed in the Parisian decorative arts underwent a revolution. Inspired by recent archaeological artists and artisans progressively adopted the new style known as Neoclassicism. In the field of horology, this resulted in the creation of a new type of clock, known as *cercles tournants*. The *cercles tournants* clock was better suited to cases shaped as vases in the style of antiquity. The present clock is unusual in its juxtaposition of white marble and gilt bronze mounts, whereas nearly all the other known examples are made entirely of gilt bronze. • The artisan, Pierre Gouthière (1732-1813), was one of the most talented Parisian chasers of his time and boasted among his patrons the Duke d'Aumont, one of the most important collectors of the second half of the 18th century. In 1767 Gouthière was named *doreur ordinaire des Menus Plaisirs du Roi*.

SOURCE • WWW.LAPENDULERIE.FR



PAGE 30 A Louis XVI gold and enamel pocket watch, signed on the oscillating mass: *Jaquet Droz London*, last quarter of the eighteenth century. The case is made of pink gold, which is engine-turned and enamelled and set with rubies and a string of pearls. The painted enamel depicts a romantic rural scene (email de Genève) in a translucent blue surround. The rudimentary automatic movement, a so-called *montre à secousse* ('shock watch') or podometric system pioneered automatic winding. When the watch is wound, the oscillating mass is blocked by a click. • The maker, H-L. Jaquet Droz, was a member of a family of watchmakers who had their main office in La Chaux-de-Fonds with branches in Paris, Geneva and London. • Diameter: 54 mm.

SOURCE • WWW.MHL-MONTS.CH



PAGE 32 A French mantel clock depicting the muse Erato playing her lyre, signed on the enamel dial *Manière à Paris*, c. 1805. The bronze muse, the model of which is by Pierre-Philippe Thomire, is situated on a stepped red *Carrara* marble base with ormolu mounts. She is represented here with a patinated bronze statue, dressed in an ample tunic. The lyre rests on an ormolu pedestal and contains the movement. It is of two-week duration, has recoil anchor escapement and silk suspension, and count-wheel strike on a polished bell. The enamel dial has Roman hour numerals whilst the quarters are indicated by Arabic numerals. It is surrounded by an ormolu bezel with convex glass, opening vertically. The time is indicated by finely cut and gilt-brass fleuron-style hands. • Note: This allegorical model, personified by a Muse whose poetry seems to want to make us forget the passing time, was very popular in Napoleonic times. This model was sometimes called *Sapho* or *Terpsichore*, and it was interpreted with various choices of materials or ornamental details. In Greek mythology, Erato was one of the nine Muses, the goddesses of music, song and dance. She was the daughter of Zeus and Mnemosyne. Her name means "the lovely" or "beloved" from the Greek word *eratos*. In classical times, when the Muses were assigned specific artistic spheres, she was named Muse of erotic poetry and mimic imitation and represented holding a lyre. • Height: 64 cm. • The maker, the son of a Parisian master clockmaker, Charles-Guillaume Manière, became *maître* in 1778 and continued to be active in Paris between 1778-1812. He had premises, from 1781 at rue des Prouvaires, from 1789 at rue des Merciers, from 1806 in the rue Christine and finally from 1810-12 in the rue Bertin-Proirée. He was the principal clockmaker to the *marchand-mercier* Dominique Daguerre and his successor Martin-Eloi Lignereux who supplied works of art to George IV, then Prince of Wales. He also collaborated with *ébénistes* and *bronzes*, including Pierre-Philippe Thomire (1751-1843) and François Rémond, who produced cases for his clocks. • Literature: Hans Ottomeyer & Peter Pröschel, *Vergoldete Bronzen*, München, 1986; L. Uresova, *Alte Uhren*, Prague, 1986; G. Brusa et al., *Orologi negli arredi del Palazzo Reale di Torino e delle residenze sabaude*, Fabbri 1988; Peter Heuer & Klaus Maurice, *European Pendulum Clocks*, Schiffer, 1988; *La pendule à Paris de Louis XIV à Napoléon Ier*, Genève, 1996; Elke Niehüser, *French Bronze Clocks*, Schiffer, 1999.

SOURCE • WWW.HORLOGER.NET



PAGE 34 A German Renaissance gilt-brass horizontal table clock, stamped on the backplate I.V.K., the initials of Jakob van Kress, c. 1600. The fire-gilt case has engraved side panels, depicting allegorical figures, representing the four seasons. The engraved top shows a raised silvered outer chapter ring around a gilt Roman and Arabic hour chapter ring, the former being engraved for the quarters and five-minute divisions. Behind the two hands there is a large silvered alarm disc. The going train has verge escapement and a steel balance under a richly pierced cock. The quarter striking and hour striking trains are controlled by two count wheels and indicate all four quarters on a bell of higher pitch and the hours fully on a lower pitched bell. The time is indicated by two blued-steel hands, an early feature as one-handed clocks were much more common around this time. The clock has also an alarm, which is set with an alarm disc, the alarm time being indicated by the tail of the hour hand and shown on the disc in Arabic numerals for each hour. • Height: 7 cm. • The maker, Jakob van Kress, was born around 1562. He became an independent clockmaker in 1599, though earlier work is known. He was still active in 1619, but the date of his death is not known. • Literature: J. Abele, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 321

SOURCE • WWW.CRIJNS.COM



PAGE 36 A Louis XVI gilt and patinated bronze and white marble mantle clock, signed on the white enamel dial *Sottiau à Paris* and also signed *Sottiau Paris* on the movement. The dial has outer Arabic numerals for the minutes, red Arabic numerals for the 31 days of the month, Roman numerals for the hours and inner red names of the days of the week, with a fine pair of pierced gilt brass hands and blued steel pointers for the months and days. The case attributed to the *bronzier* François Rémond, is surmounted by Jupiter's eagle and hung with floral and acorn swags, above a rectangular base decorated with cherubs playing with a goat, flanked on the left by the sea nymph Amphitrite, wife of Neptune holding a trident and embracing a cherub and to the right by a female Bacchante with a cherub, both draped with a festive grape vine; the inverted breakfront panelled plinth is centred by a mask and flanked by cherubs and berried acanthus scrolls, on turned gadrooned feet. • Height: 72 cm, width 72 cm, depth 25.5 cm. • The maker, Renacle-Nicolas Sottiau (b. Liège 1749; d. Paris 1791) Renacle became a master in 1782, and never married. He was established at rue Saint Honoré and held the title *Horloger de Mgr le Dauphin* (son of Louis XVI who died in 1789). His works were owned by Louis XVI and Marie-Antoinette, the later king George IV, King of Great Britain, and numerous other noble personages. • Provenance: Almost certainly ordered and delivered by Dominique Daguerre to the German prince Frédéric Othon de Salm-Kyrburg (1748-94) Sale of the deceased Prince de Salm's effects in Paris 1796, lot 464. The clock was recorded by the *commissaire* in a list of effects made shortly after the death of the prince's wife on 9 September 1790. It then featured again in the inventory made after the prince's own death when he was executed during the reign of Terror. His residence and all the furnishings were subsequently sold in a Paris auction in 1796, when the clock was sold to the *marchand* Villemain for 600,000 livres *en assignats*. Two years later Villemain, who combined his activities as a banker with those of a speculator, was himself forced to sell his collection due to financial difficulties. Thus the clock was sold once more by auction on 20 August 1798. The clock then disappeared from sight until 1937 when it featured in the sale of art and effects belonging to the Hon. Victor Rothschild, whose collection had predominantly been assembled by Baron Lionel de Rothschild, thence by descent to The Hon. Victor Rothschild, later 3rd Lord Rothschild and sold by him at Sotheby's London on 19th April 1937 to H.M. Lee, and then to French and Company, New York, by 1956. • Literature: J-D. Augarde, *Les Ouvriers du Temps*, Antiquorum, 1996, p. 397; H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, p. 296, pl. 4.18.1, illustrating a very similar clock with case by Rémond and movement by Lepine in the Musée du Louvre, Paris; Cedric Jagger, *Royal Clocks*, 1983, p. 153, pl. 210, illustrating a very similar clock in the British Royal Collection.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 38 A large 20ct gold and enamelled, pre-balance spring pendant watch, signed on the backplate *Salomon Plairas horloger A Blois*, c. 1630-1635. The front cover enamel painting depicts the Virgin Mary with Child and St John the Baptist, whilst the back cover shows the Holy Family, after a painting by Simon Vouet (1590 – 1649) *La Sainte Famille à l'Oiseau*. The inside front cover has a painting of the Annunciation, the inside back cover a village with fishermen, whilst the dial depicts a landscape and the band a continuous landscape with houses and people. The day-going spring-driven movement has a gut fusee, verge with balance, pinned-on pierced and engraved cock and worm and wheel set-up regulator. • Diameter: 59 mm. • Provenance: Schloss Collection – Maurice Sternberger Collection (sold Christie's London 1937) - H. Marryat Collection – The Time Museum Collection (sold Sotheby's New York 1999). • Note: A very similar watch is in the *Fondation Edouard et Maurice Sandoz* in Switzerland, but missing all the enamel decorations from the band. • The maker, Salomon Plairas (Blois 1605 – 1684) painted the case in pastel colours on a distinctly white background, which is an early example of the Blois *peinture sur émail* as introduced by Jean Toutin and his sons Henri and Jean ca. 1625. These Blois enamelled watches were extremely valuable and were sold to most of the Royal Houses in Europe. An example is the watch in the Rijksmuseum Amsterdam, made for the wedding of Willem II of Orange with Maria Stuart in May 1641. Painters such as Rubens, Rembrandt, Murillo and others, painted portraits in which the sitter wears his watch as a sign of high social status. Very rare examples are exhibited in the collections of the Louvre, British Museum, Metropolitan Museum and the Patek Philippe Museum. • Exhibitions: The Metropolitan Museum, New York, for many years on loan before 1937; The Time Museum, Rockford, Illinois, U.S.A., before 1999, Inventory N° A673. • Literature: F.J. Britten, *Old Clocks and Watches*, London, 1932, p.187, Figures 241-243; H. Marryat, *Watches*, London, 1938, Vol 1, pp. 50-51, fig E3 (3 illustrations); Cecil Clutton and George Daniels, *Watches*, 3rd edition, 1979, colour plate XVI, fig C.

SOURCE • WWW.ARTIMOBUSSELS.COM





PAGE 52 A gilt brass and rock crystal *fleur-de-lys* shaped pendant watch, signed on the backplate Henry Gebart, c. 1630. The entire case and front cover are set with carved rock crystal panels in the form of a *fleur-de-lys*. The gilt dial plate is engraved with a river landscape, fishermen in boats and a horseman passing over a bridge. The applied silver dial represents a woman listening to a man playing a mandolin with a village in the background. A single blued-steel hand indicates the time on a Roman chapter ring. The gilt backplate has a pinned-on cock, as well as a ratchet and click set-up regulator. The movement has turned pillars, gut fusee, and balance without balance spring. • Diameter: 65 mm. • Provenance: Dr. Folschveiller Collection. • The maker, Henry Gebart or Heinrich Gebhardt (1602 – 1661) was master around 1631 and worked in Strasburg. Work by his hand is in the *Württembergisches Landesmuseum* in Stuttgart and the Museum in Strasburg. • Literature: T. Camerer Cuss et al., *The Sandberg watch Collection*, Antiquorum, 1998, No. 277, pp. 362-363, showing a very similar watch; Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 252.

SOURCE • WWW.ARTIMOBREUSSELS.COM



PAGE 54 A miniature *tête de poupée*, designed to be a travelling clock, by Louis Ourry, late seventeenth century. The turtleshell and brass-veneered case, the side in *Boulle* technique with ormolu decorations is signed *Louis Ourry AParis* both on the dial and the backplate. It is surmounted by a cockerel and six turned finials. The dial and chapter ring are finely engraved whilst the time is indicated by two blued steel hands. There is a subsidiary Roman regulation dial above the chapter ring. The movement has its original verge escapement and vertical steel balance wheel with three arms mounted visibly on the backplate. It has hourly count-wheel strike on a bell, hidden under the hood. • Height: 27cm. • The maker, Louis Ourry (b. ? in Blois, d. Paris 1699), was the son of Jacques, apothecary and Marie Lepelletier. He was married to Suzanne Guineau, a Protestant. He became a master in Paris and established himself on Quai Pelletier (1684). His widow is recorded at Quai des Orfèvres in the Ville de Blois where she carried on with her late husband's business. In December 1700, during the process of an inventory in her business premises, seventeen clocks were found to be in violation of the sumptuary edict. Ourry used cases by André-Charles Boulle whilst the Président de Montholon was one of his customers. There are clocks by his hand in several museums: British Museum, London; Musée du Louvre, Musée des Arts Décoratifs, Bibliothèque Mazarine, Paris; Château de Versailles. • Literature: Brateau, Delamare; Ronfort 1986; Jean-Dominique Aугarde, *Les Ouvriers du Temps, La pendule à Paris de Louis XIV à Napoléon Ier*, Genève, 1996.

SOURCE • WWW.HORLOGER.NET



PAGE 56 Observation chronometer signed and numbered on the dial L. LEROY & Cie, N° 1210 PARIS, c. 1900. The main movement is that of a typical marine chronometer, with silvered dial and Roman numerals, with an up-and-down dial under the XII indicating the 56-hour power reserve, and second subsidiary dial above the VI for indicating the seconds. It is spring-driven by a main barrel with fusee and pivoted-detent escapement, it being prolonged in a square to be used as a stop-start to the additional movement specially made for the transmission of an electrical impulse every second or half-second. An ingenious cam system allows for the transmission of either an impulse or an interruption of continuous current every second or half second at will. This second movement, especially designed for this instrument, also has a chain fusee, cams and electrical switches, and has a power reserve of seven hours. All these special options can be operated from the front panel, just underneath the main dial. The chronometer is encased in a rectangular two-tier mahogany box. The glazed top lid gives access to the dials and functions; the second provides access to a bottom compartment containing the key and a space to store documents. The lower panel can be slid sideways giving access to two holes for winding each movement separately. There are three holes to the side for the electrical contacts. On the front there is an ivory plaque with the following text: 1210 LEROY & C^{ie}. The whole fits into a padded and numbered mahogany storage box with external handle. Signed and numbered on a brass plaque: L. Leroy & C^{ie} N° 1210. • Dimensions: 10.7 x 17.1 x 23.5 cm (HxWxD); box dimensions: 15.6 x W. 24.3 x 30.9 cm. • Historical note: Sold by Leroy in 1913 to Thomas Mercer & Co (the pre-eminent manufacturer and retailer of marine chronometers in Great Britain) who retailed it to General Ferrié. • Note on the maker: After his reputation was cemented at the 1900 Universal Exhibition in Paris, the Leroy Company turned its attention to the development of scientific, military, industrial, and sports chronometry. This led to collaboration in 1910 between L. Leroy, General Gustave Ferrié and the Paris Observatory, to install the first radio time signal transmission station atop the Eiffel Tower, allowing the broadcast by telegraphic code of the national reference time over an area spanning 6000 km (3728 mi). A master clock known as a 'constant-pressure regulator' drove the transmission system. Accurate to 1/100 of a second, protected by heavy glass domes and lowered into wells twenty-five meters deep to avoid vibrations, these timekeeping instruments were the most precise and reliable built up to that time. In the 1920s, they became the basis for the reference time used by the majority of national observatories worldwide, from China to the United States, as well as Switzerland. • Literature: Tony Mercer, *Chronometer Makers of the World*, NAG Press 1991; Michel Amoudry, *Le Général Ferrié*, Presse Universitaire de Grenoble, 1993; Maison Leroy, *company brochure*.

SOURCE • WWW.HORLOGER.NET



SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 60 A George II period ebonized month-going longcase clock by John Topping, c. 1730. The ebonized pear-wood veneered case has an arched hood and original mirror plates to both trunk and frieze. The 12-inch break-arch dial has seconds to the arch and strike/silent and pendulum rise and fall subsidiary dials to the sides. The large cut-out below the centre displays a simplified equation table on a large ring which rotates once per year. First line: *Sun Slower – Sun Faster*, second line: *The equation of time shown in minutes*; third line: *The months of the year with their number of days in Roman numerals*; fourth line: *The day of the month*. This equation and calendar dial is set by means of the small square adjacent to I on the chapter ring. The month-going movement has Y-shaped plates joined by ringed pillars, with a raised central section for the anchor escapement to show the seconds in the arch. It has an unusual internal click work and has hourly rack strike on a bell. • Height: 255 cm (100.5in). • The maker, John Topping, was born in 1677 and apprenticed in 1691 to William Grimes. He frequently signed with the addition *Memory Master*, and whilst the reason for this is a mystery it may refer to the fact that his clock movements often had unusually complex equation-of-time features. He died in 1747. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 776.

SOURCE • WWW.RAFFETYCLOCKS.COM



SOURCE • WWW.MAREPRESS.COM



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PAGE 68 An Empire mantel clock in the shape of a harlequin, c. 1815-20. The clock follows the tradition of the *pendule au bon sauvage*, the statue being a black figure holding the movement. The statuette is attributed to Pierre-Philippe Thomire. The round enamel dial features Roman hour and Arabic quarter-hour divisions, whilst the time is indicated by two pierced gilt brass hands. The square case, modelled as an arch-top wall clock is adorned with cornucopias and a bird inspired by certain German clocks. The bezel is chased, with flowering branches in all four corners. The case is held by a Harlequin dressed in a motley vest and trousers made up of a patchwork of triangles. He is wearing a hat and his face is hidden by a patinated bronze mask. He has a thick moustache and bushy eyebrows, and appears to be pointing at the time with his right hand. The shaped, quadrangular base features a central scrolling motif and a butterfly in each corner. The clock is raised upon five flattened bun feet. • Height: 37 cm. • This clock model, inspired by the characters of the *Commedia dell'arte*, became extremely popular during the late Empire period and the early years of the Bourbon Restoration. Only a very few similar clocks are known today; they often feature variations, particularly in the shape and decoration of the base. One such model is illustrated in Niehüser, (1997); a second clock, formerly in the collection of Charles-Ludovic de Bourbon, is today displayed in the Palazzo Riccardi in Florence. A third, formerly in the collection of Mrs. Charles Munn, was sold by Christie's, New York, in 1989; a fourth is in the Quirinal Palace in Rome. Another similar clock, in the collection of Baron François Duesberg, is displayed in the Musée Duesberg in Mons. The latter is signed on the dial by Louis Moinet, and is also signed by the bronzier Thomire; this enables us to attribute the present clock to that exceptional Parisian artisan. • The bronzier, Pierre-Philippe Thomire



(1757-1853), was one of the most important artisans in the last quarter of the 18th century and the first decades of the following. Early on in his career he worked for Pierre Gouthière, *ciseleur-fondeur du roi*, and towards the mid-1770s began working with Louis Prieur. He later became one of the *bronziers* attached to the *Manufacture Royale de Sèvres*, creating the bronze mounts for most of the important creations of the day. After the Revolution, he purchased the stock of Martin-Eloi Lignereux, thus becoming the most important suppliers of furniture bronzes for the *châteaux* and Imperial Palaces. In addition, he worked for a wealthy private clientele, both French and foreign, including several of Napoleon's Marshals. Thomire retired in 1823. • Literature: E. Niehüser, *Die französische Bronzezeit*, Eine Typologie der figürlichen Darstellungen, Munich, 1997, p. 168, fig. 270; A. Gonzales-Palacios, *Il Patrimonio artistico del Quirinale*, Gli arredi francesi, Milan, 1996, p. 309, n° 90.

SOURCE • WWW.LAPENDULERIE.FR



PAGE 70 A Dutch longcase clock signed on the dial *Samuel Walker Amsterdam*, c. 1745. The burl-walnut veneered oak case is of classic design for the period, with an arched hood surmounted by three gilt wooden finials: a Chronos figure flanked by two vases, a rectangular base with buttresses and a long door with cast brass lenticle, depicting a harp-playing figure on the back of a sea creature. It is embellished by ash line inlays. The unusual feature is the barometer integrated in the door. The matted brass dial has a silvered chapter ring, pierced hands, two winding holes, a date aperture and a seconds dial, and an aperture showing two rocking ships, driven by the anchor arbor. In the arch a Chronos figure moves to and fro in the same rhythm, in front of a moon-phase aperture. The corners are embellished by four-season spandrels. The two-train weight-driven movement has anchor escapement and a seconds pendulum, whilst a Dutch striking train indicates the hours and half hours fully on two bells differing in pitch, and the quarters by a single stroke. • The barometer in the door has a brass register plate with a scale in inches, each with eight subdivisions. It is signed at the bottom: *S. Walker Amsterdam*. The engraved weather conditions cover both 'SÖMER' and 'WINTER'. There is a manual setting hand on the right. The Torricelli tube is mounted on the inside of the door and is protected by wooden slides. At the level of the lenticle there is a twist in the tube. The practice of integrating a barometer in the door of a longcase clock was only popular for a short period in the second quarter of the eighteenth century. • Height: 277 cm. • The maker, Samuel Walker, was active as a clockmaker in Amsterdam around 1750. • Literature: E. Morpurgo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 138.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 72 A small, early *Restauration* gilt bronze *cartel* clock of fourteen-day duration, signed on the white enamel dial *Lepaute & Fils H^{rs} du Roi* and also signed and numbered on the movement *Lepaute & fils à Paris*, 2281 + 1/12, c. 1815-20. The dial has Roman numerals and blued steel Breguet style hands for the hours and minutes. The movement with anchor escapement and silk-thread suspension, strikes the hours and half hours on a single bell, with outside count wheel. The case has a bezel surrounded by a ring mounted with the twelve signs of the zodiac, enclosed by a middle ring with heart-shaped anthemion banding and an outer ring formed of acanthus palmettes. • Diameter 30 cm. • The maker, Pierre-Basile Lepaute, known as Sully-Lepaute (1750-1843), director of the house of Lepaute, was born at Thonne-le-Thil and belonged to a great dynasty of clockmakers. He initially joined his uncles and cousin in Paris in about 1766 and served his apprenticeship in the family workshop. From 1774 Pierre-Basile worked as a de facto associate with Jean-Baptiste Lepaute (1727-1802) and his cousin Pierre-Henry (1749-1806) until he and the latter purchased their uncle's business in 1789. Following Pierre-Henry's withdrawal in 1795, Pierre-Basile took in his nephew Jean-Joseph Lepaute, known as Collignon (b. circa 1768, d. 1846) who worked together under the name of Lepaute Oncle & Neveu. This association enjoyed great repute, gaining influential clients and winning a silver medal at the Exposition des Produits de l'Industrie of 1806, at which time the business was based at rue Saint-Thomas-du-Louvre. From 1811 Pierre-Basile formed a new association with his son Pierre-Michel (1785-1849) under the name of Lepaute et Fils. Two years later he created a clock for the Palais de Fontainebleau and about the same time ones for Saint-Cloud as well as Compiègne. During Napoleon's reign the firm became the main supplier of clocks to the *Garde-Meuble* and was appointed *Horloger de l'Empereur*. After the restoration of the Bourbon monarchy they were titled *Horloger du Roi*, whereupon Lepaute's firm continued as one of the main suppliers of clocks to the *Garde-Meuble* and distinguished itself at the *Expositions des Produits de l'Industrie* in 1819 and 1823. By 1820 Pierre-Basile Lepaute's business was based at rue de Richelieu and the following year at rue St-Honoré. The design for this case is a more elaborate development of an earlier *cartel du Congrès* by Lepaute, decorated with twelve stars. Two of those *cartels* were supplied to Napoleon for the *Grand Trianon*, Versailles where they still hang. • Literature: Denise Ledoux-Lebard, *Le Grand Trianon, Meubles et Objets d'Art*, 1975, pp. 91 and 111.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 74 A Swiss silver and guilloché translucent enamel timepiece in the shape of an umbrella, made c. 1900. The eight-day spring-driven movement with lever escapement is wound by the staff of the umbrella. The umbrella itself is made of blue translucent enamel over a guilloché-engraved base, on both the inside and outside. The chapter ring consists of applied brass Arabic numerals adorned with paste-set cut glass. The time is indicated by two brass hands. The whole comes with its original presentation case. • Diameter: 80 mm. • Note: For comparable images and information see Derek Roberts, *Carriage and Other Travelling Clocks*, Schiffer PA USA, 1993, p. 194.

SOURCE • WWW.GUDEMIS.COM



PAGE 76 A French, richly engraved, solid silver sundial, made in the third quarter of the 17th century. This type of sundial makes use of the sun's altitude instead of its direction (azimuth) to indicate the time. As the sun is higher in the sky in summer than in winter, the instrument should be set for the day of the year. The top of the hollow cylinder can be lifted and has a hole in its side to insert one of the two chased gnomons. When in position the gnomon sticks out horizontally from the top. The shorter gnomon is used to indicate the time in summer whilst the longer one is used in winter. When the instrument is not in use, the gnomons can be stored inside the cylinder. The surface of the cylinder is engraved with vertical and hour lines. The vertical declination lines mark the beginning and the middle of each month on a date scale around the base of the sundial. The months on this scale have division marks for the days and are indicated by their names in French: JANVIE, FEVERIE, MARS, AVRIL, MAI, IVIN, IVLY, AOVT, SEPTME, OCTOB, NOVEM, DECEMB. Near the date scale on the level of the bottom hour line are the corresponding signs of the Zodiac. The names of the months are divided by the letter H, which stands for *heure* (time). The curved hour lines intersect with the parallel vertical declination lines from right to left (summer hours) and from left to right (winter hours), with a line for each hour. There are four different hour scales, two for the morning and afternoon hours for both summer and winter. The morning and afternoon hours, however, are alternately combined in one single column (numbered 1-5 for the afternoon and 7-12 for the morning), left of the two columns for the summer (numbered 1-7 for the afternoon and 6-12 for the morning). The instrument is designed for a fixed latitude. To read the time the top of the sundial should be turned until the gnomon coincides with the (imaginary) vertical line on the cylinder which corresponds with the sun's declination on the day of the reading. Subsequently the whole instrument is turned around its vertical axis towards the sun until the gnomon casts its shadow vertically along the cylinder. The time is then indicated by the top of the shadow which falls on or near one of the hour lines. • Height: 11.5 cm. • Literature: Mike Cowman, *A Dial in Your Poke*, Cambridge, 2011, pp. 10-11.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 78 A gold and enamel pearl-set duplex pocket watch, signed and numbered Just & Son London No 263, c. 1825. The back of the case depicts a fine enamel *bouquet des fleurs*, whilst the enamel dial is set in a string of pearls against a blue enamel background. The dial has a seconds ring above six o'clock. The gilt-brass movement is richly engraved, has a duplex escapement with a three-armed brass balance and diamond endstone. It has unusual stopwork on the spring barrel. • Diameter: 52mm.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 80 A Dutch Hague clock of small size, signed on a gilt-brass cartouche on the dial *Pieter Visbah Haghe* and on the back plate *Pieter Visbach Fecit Hagae*, c. 1680-85. The ebony-veneered case has a moulded broken arch pediment, whilst the back is typically inlaid with a star on the inside in different kinds of wood. The door is flanked by two pillars on high basements, whilst the sides have rectangular windows. There are two suspension eyes at the top whilst the clock can also rest on six ball feet. The two-day going, plated movement, driven by a single spring barrel, has a going train with verge escapement and short pendulum, suspended between two cycloidal cheeks. The striking train is provided with pierced blued-steel striking gates and is regulated by a pierced and engraved count wheel with a blued-steel back. The velvet-covered dial has a gilt-brass skeleton chapter ring with Roman hour numerals and Arabic minute markers, the time being indicated by two pierced and engraved hands. • Height: 35 cm. • The maker, Pieter Visbach (also Visbach, b. in The Hague 1634, d. 1722), was apprenticed to Salomon Coster in 1646 but moved to Middelburg in 1652, where he probably worked with Adam Oosterwijck, Severijn's father. After Coster's death in 1659 he returned to The Hague and in 1660 took over the workshop from Coster's widow, accepting the obligation to keep on young Christiaan Reijnaert as an employee. One of the witnesses to the contract of sale was Jacobus van Leeuwarden, Jan Jacobszoon's father, a well-known Hague-clock maker himself. Pieter Visbach was without question the most prominent clockmaker in The Hague until Johannes van Ceulen had become famous. Visbach first rented a house in Wagenstraat/Veerakade and bought it in 1671. He was the first master of the Clockmakers' Guild in The Hague, founded in 1688. His younger brother Geerlof was also a maker of Hague clocks; his son Frederik succeeded his father as keeper of the clock of the *Nieuwe Kerk* in 1705. Little is known about Visbach's years in Middelburg as the city's records of baptism, marriage and death dating from before 1811 were lost in 1940 as a result of the war. • Literature: R. Plomp, *Spring-driven Pendulum Clocks 1657-1710*, Schiedam, 1979, *passim*; H.M. Vehmeyer, *Clocks, Their Origin and Development, 1320 - 1880*, Gent, 2004, *passim*.

SOURCE • WWW.CLOCKCONSERVATOR.COM



PAGE 82 From 1852 to 1893, this master clock was the heart of Britain's time system. Its time was sent by telegraph wires to London, Edinburgh, Glasgow, Dublin, Belfast and many other cities. By 1866, time signals were sent from this clock to Harvard University in Cambridge, Massachusetts via the new transatlantic submarine cable. In terms of the distribution of accurate time into everyday life, this is one of the most important clocks ever made. A slave dial connected to this clock, at the gates of the Royal Observatory, was the first clock ever to show Greenwich Mean Time (GMT) directly to the public. In 1851 at the Great Exhibition held in Hyde Park, London, one of the world's first ever 'master-and-slave' clock systems was installed by Charles Shepherd of Leadenhall Street. It consisted of a central 'master clock' sending regular electrical impulses to a number of ancillary 'slave' dials. George Airy, the seventh Astronomer Royal, saw the potential advantages of such a system and ordered one to be made for the Royal Observatory in Greenwich. Airy's explains the function of the Shepherd master clock in 1853: 'This clock keeps in motion a sympathetic galvanic clock in the Chronometer-room, which, therefore, is sensibly correct; and thus the chronometers are compared with a clock



which requires no numerical correction. [...] The same Normal Clock maintains in sympathetic movement the large clock at the entrance-gate, two other clocks in the Observatory, and a clock at the London Bridge Terminus of the South-Eastern Railway. [...] It sends galvanic signals every day along all the principal railways diverging from London. It drops the Greenwich Ball and the Ball on the Offices of the Eastern Telegraph Company in the Strand [...] All these various effects are produced without sensible error of time; and I cannot but feel a satisfaction in thinking that the Royal Observatory is thus quietly contributing to the punctuality of business through a large portion of this busy country.' Charles Shepherd was the son of another noted watchmaker, also called Charles. In 1849 Charles Shepherd Junior, who was just 19 years old, submitted his first patent for 'Improvements in Working clocks and other timekeepers Telegraphs and Machinery by Electricity'. His developments of this principle were to have profound effects on the history of horology. The electric clock system he exhibited at the Great Exhibition in 1851 and which was supplied to Greenwich Observatory the following year, was to be the basis of Britain's time-distribution system for the following 70 years. In 1853 Charles Junior was appointed '1st Class assistant to the Electric Telegraph Establishment' working for the East India Company and responsible for overseeing the establishment of a telegraph network for the Indian Government. After an initially good start, Charles Junior's service became increasingly unsatisfactory and he was dismissed from his post in 1856, presumably returning to England directly, though no certain evidence has been found as yet.

SOURCE • WWW.RMG.CO.UK



PAGE 84 A Louis XV gilt bronze *cartel* clock of month duration; signed on the white enamel dial and similarly signed on the movement J-B-DU TERTRE A PARIS, c. 1755-60. The case, attributed to the bronzier Robert Osmond, has a foliate cartouche outline surmounted by overlapping foliate scrolls and a central ribbon-tied bow, the sides with foliate scrolls and flowers, with a glazed pendulum aperture beneath the dial centred by a foliate cartouche terminal. The dial has outer Arabic five-minute numerals and inner Roman hour numerals, the time being indicated by a pair of pierced gilt brass hands. The movement has rectangular plates; the going train has anchor escapement and silk thread suspension, whilst the striking train indicates the hours and half hours on a single bell, with outside count wheel. • Height: 95 cm. • Note: Robert Osmond was one of the most successful *fondeur-ciseleurs* of his day, working as adeptly in both the Louis XV and Louis XVI styles, though he rejected extreme forms of both. Valued by present connoisseurs as much as in his day, his bronzes were widely distributed by clockmakers and the marchands-merciers. Though Osmond is known to have produced a wide range of furnishing objects, the only extant works are clock cases. Osmond appears to have made *cartel* cases one of his specialities, though he also produced a fine series of neo-classical column clocks as well as others shaped as vases with lions' heads. He was born in Canisy, near Saint-Lô and, having entered his apprenticeship at a late stage, became a *maître* in 1746; from 1764 until 1775 he worked in association with his nephew Jean-Baptiste Osmond (b.1742 d. after 1790, *maître* 1764). Robert Osmond's work can be found among the world's finest collections including the Musée du Louvre, Musée des Arts Décoratifs and Musée Nissim-de-Camondo in Paris, the Musée Condé at Chantilly, the Nationalmuseum Stockholm, the Museum of Art Cleveland, Ohio and the J. P. Getty Museum, California. • The maker, Jean Baptiste Dutertre (1715-73), sometimes referred to as Dutertre l'Aîné, came from a dynasty of master clockmakers; he was the son and successor of Jean-Baptiste I (1684-1734) and brother of Jean-Abraham (*maître* 1739, d. 1778) and Nicolas-Charles (1715-93). Received as a *maître-horloger* in 1735, he continued his father's business at Quai des Orfèvres. In 1742 he presented a clock and a watch with equation to the Académie Royale des Sciences, Paris. His work was owned by many collectors including the Spanish royal family. Today examples of his work can be found at the Musées des Arts Décoratifs in Lyon, de Jacquemart-André at Fontaine-Chaalis and Łazienki Palace, Warsaw. • Literature: H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, p. 542, pl. 2, illustrating an identical case by Robert Osmond of 1755-60 with movement by Jean-Baptiste.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 86 A French Louis XV barometer, made by C. Leret. C. 1735. The rosewood-veneered case has a shaped arched pediment, ebony mouldings and richly engraved brass register plates. The barometer scale is divided into French inches (26-29), which are subdivided into tenths. To the right of the scale is a manual setting hand. It is signed at the top by the maker in the following manner: CLERET AROÛEN. On the left the weather conditions corresponding to the barometric pressure are indicated in French, running from Tres Sec to Tourmente. • The maker, C. Leret or Cleret, was obviously based in Rouen, but there is not a lot known about him. Based on the number of barometers that have turned up in the past few years he must have been quite prolific. • Literature: B. Bolle, *Barometers in Beeld*, Lochem, 1983, p. 51.

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PAGE 88 A German coach watch, signed on the backplate Ferdinandt Burckhard, Fridberg, c. 1740. The chased inner silver case is richly pierced and engraved, depicting a symbolic scene of the peace negotiations between the Ottoman and Habsburg Empires, with in the middle the Greek goddess Pallas Athena, the goddess of war. The case is hallmarked with the letters M.L. The silver outer case is covered with ray leather. The *champlevé* dial has a Roman chapter ring and date and month apertures. It is signed Burckhardt Fridberg. The day-going movement with gilt-brass plates has verge escapement with hairspring balance under a richly pierced, sculpted and engraved cock with silver regulation disc, chain fusee, grande sonnerie striking on a bell with repeat, and alarm. The time is indicated by a pair of pierced gilt brass hands. • Diameter: 135 mm. • The maker, Ferdinand Burkhart (1712-1773), was not only a clockmaker, but also a wine grower. In addition, he became mayor. His tombstone is in

the Heimatmuseum in Friedberg. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 90; L. Stollberg, *Die Kutschenuhr*, München, 1993, p. 36; A. Riolini-Unger, *Friedberger Uhren*, Heimatmuseum der Stadt Friedberg, 1993, pp. 46, 160/61.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 90 A German weight-driven miniature wall clock (*Türmchenuhr*), made around 1620. The engraved fire-gilt case has scroll-engraved doors to the sides. The front shows a round, engraved and enamel-adorned silver dial with both Roman hour divisions I-XII and Arabic hour divisions 13-24. There are touch pins around the chapter ring, to enable the time to be felt in the dark. The time is indicated by a single blued-steel hand. Below left there is a winding square to wind the clock. The domed top is surmounted by a finial. The fire-gilt brass movement has verge balance escapement regulated by adding or removing lead shot from the weight. Its duration is about 12 hours. • Height: 9.5 cm.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 92 A seventeenth-century oil painting by Pieter Nason, c. 1662. The painting on canvas depicts Lodewijk Thiens, who holds a pocket watch in his left hand. Unfortunately nothing is known about this watch. • The painter, Pieter Nason (c. 1612, Amsterdam - 1688/90 The Hague) was a Dutch painter. He became a member of the Guild of Painters of The Hague in 1639, and in 1656 was one of the forty-seven members who established the 'Pictura Society'. From a manuscript by Pieter Terwesten, it appears not improbable that Nason was a pupil of Jan van Ravensteyn. Furthermore, it is believed that his name has been effaced from pictures since attributed to Mierevelt, Morelse, and above all to Ravensteyn. It is certain that he painted the portrait of Prince Mauritz, Governor of the Brazils, engraved by Houbraken, and those of Charles II of England, engraved by C. Van Dalen and Sandrart. At Berlin there is a full-length portrait, dated 1667, of the latter, by Nason; also a still life, representing gold, silver, and glass vessels is known, likewise a portrait by him signed and dated 1670. There are others at Copenhagen and at Rotterdam. The date of his death is not known, but his life was long. • Dimensions: 62 x 76 cm. • Museum Flehite Amersfoort.

SOURCE • WWW.MUSEUMFLEHITE.NL



PAGE 94 A German pocket watch, signed both on the dial and the backplate STALPP DRESDEN, c. 1775. The gold case is enamelled on all sides, on the back a romantic scene depicting a female nude with two putti symbolising love. Around the bezel there is a similar scene. The enamel dial has a Roman chapter ring with Arabic five-minute divisions around a minute ring. The day-going movement with gilt-brass plates has verge escapement with hairspring balance under a pierced bridge with silver regulation disc (*Avance – Retard*) and chain fusee. The time is indicated by a pair of pierced Louis XVI-style gilt brass hands. • Diameter: 48 mm. • The maker, Johann Friedrich Stalpp, became master clockmaker in 1767. He died in 1789. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 537.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 96 Left: a large French *cloisonné* enamel carriage clock, c. 1880. The gilt brass case is of the so-called *Anglaise* model, has *cloisonné* decoration, Corinthian columns on the corners and is inset with bevelled glass panels and surmounted by a carrying handle. It has a 5.5-cm silvered dial with Roman numerals and blued steel hands, fitted in a polychrome *cloisonné* enamel mask with foliate scrolls. The eight-day spring driven movement has platform lever escapement, half-hour rack striking on a gong with repeating on demand. • Height including handle: 20 cm. • Right: A Swiss sub-miniature carriage timepiece, circa 1880. The rectangular gilt-brass case has a moulded top surmounted by a handle and is inset on all sides with Limoges porcelain panels depicting two musical putti and a writing Muse, and has canted corners above an engraved plinth on bracket feet. The 1-cm enamel dial has Arabic numerals, is embellished by a flower garland and has silvered brass hands set in a Limoges porcelain mask adorned with flowers and a putto below. The eight-day spring-driven movement has a platform with cylinder escapement and is numbered No. 527. • Height including handle: 6.1 cm. • Literature: Derek Roberts, *Carriage and Other Travelling Clocks*, Schiffer PA USA, 1993, pp. 121ff.

SOURCE • WWW.GUDEMIS.COM



PAGE 98 An 18-carat yellow-gold open-face pocket watch, c. 1800. The case has a gold, enamel-glazed back with a painted polychrome enamel landscape surmounted by a varicoloured gold automaton scene depicting a mounted hunter holding a falcon, his horse drinking from a fountain and moving its head up and down while the wings of a windmill in the background turns and a stream of water runs out of the fountain. The band is engraved with the inscription *Hommage au General Bonaparte Commandant en Chef l'armee d'Italie*, Geneve Novembre 1797. • Diameter: c. 60 mm.

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PAGE 100 A Dutch barometer, signed on the register plate *P. WAST en ZOON, Fecit Amsteldam*, c. 1775. The solid mahogany case in typical transition style with both Louis XV and Louis XVI features has a broken architectural pediment with a turned vase-shaped finial in the gap, a serpentine reservoir cover and silvered brass register plates. The barometer scale is divided into imperial inches, with a 36-scale derived from it and into Rhineland inches on the right-hand side, with next to it the *Zwaarte der Dampkring op een vierkante Rhijnlandse Voet* ('the Weight of the Atmosphere on a square Rhineland Foot') in Lb. Amst. (Amsterdam pounds). On this side there



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PAGE 102 An Austrian silver coach watch, signed on the backplate Carl Joseph Kopp Wienn, c. 1730. The inner silver case has pierced sides to facilitate propagation of the sound of the bell. The rear side is embellished with an engraved flower motif. The silver champlé dial is protected by a convex glass. There is a button near the V to remove the movement from the case. The pendant is gimballed, so that the watch does not move about too much when suspended in a carriage. The whole fits into leather-covered outer case, which has sound holes to the sides. This combination can be placed into a brown-leather covered wooden traveling case, which is monogrammed on the outside. The 30-hour gilt-brass movement consists of going and alarm trains. The going train has verge escapement under a pierced and engraved backcock and chain fusee, with an Arabic regulation disc. In addition, the movement has quarter-striking on demand, which is activated by pulling a chord. Finally it has alarm which can be set with an alarm disc behind two blued-steel hands, the alarm time being indicated by the tail of the hour hand on an Arabic chapter ring. • Diameter: 11 cm. • The maker, Carl Josef Kopp was active in Vienna as court clock and watchmaker. He was born in 1694, became a journeyman in 1718, was married in 1719 and became master clockmaker in the same year. He died in 1733. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 311.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 104 A gilt-wood Louis XVI cartel, signed and numbered on the backplate Joh. Bentele a Salzburg, No. 780, second half of the eighteenth century. The case is of typical symmetrical Louis XVI design with vase-shaped ornaments, garlands, swags, fruit motifs and a central bow. The three-day going movement has pull repeat on two bells, alarm and a device to set the pendulum going. • Height: 92 cm. • The maker, Johann Bentele, also Pendele, was recorded as being active as a clockmaker in Salzburg in the second half of the 18th century. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 422.

SOURCE • KATS.ANTIEKEKLOKKEN.COM



PAGE 106 An 18-carat yellow-gold open-face pocket watch, dated 1873. The watch has full perpetual calendar and a moon-phase aperture, around which the name of the retailer is indicated: Peña Y Sobrino, Madrid. • Diameter: c. 45 mm.

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PAGE 108 A Louis XVI white marble mantel clock, signed on the dial Filon A PARIS, c. 1785. The richly decorated chased and gilt case depicts 'Love Crowned by the Graces'. It is partially painted with polychrome motifs and has an enamel dial, signed COTEAU, with time indication, central seconds hand and date pointer. The movement is set in an urn that is surmounted by a flower bouquet and flanked by two nymphs and a putto, the base with a central curved and slightly protruding section, features a bas-relief frieze depicting putti at an Altar of Love, flanked by painted polychrome flower swags. The clock is raised upon toupie feet. • Height: 65 cm. • Note: A similar clock, formerly in the collection of Pascal Izarn, is illustrated in P. Kjellberg, (1997). Another was sold by Christies New York, Segoura collection, in 2006. Most of the other known models feature gilt bronze bas-reliefs instead of painted marble. This is the case for the example in the Victoria and Albert Museum in London, which is illustrated in Tardy and a further example is in the Château of Fontainebleau. • The maker, Charles-Cécile Filon, became a master in 1751; his workshop was located in the rue de la Grande Truanderie from 1751 to 1774. • The enameller, Joseph Coteau (1740-1801), came from Geneva but worked in Paris, where he was established in the rue Poupée, St. André des Arts; he became a maître in 1778. In 1780 he was appointed Peintre-émailleur du roi et de la Manufacture Royale de Porcelaine de Sèvres; over the next few years he did piece-work there while working as an independent painter in Paris, specializing in enamel watchcases and clock dials. By 1784 he was no longer working for Sèvres and continued to supply fine dials, plaques and enamel cases to important Parisian clockmakers. • Literature: J-D. Augarde, *Les ouvriers du Temps*, Genève, 1996, p. 383; P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Âge au XXe siècle*, Paris, 1997, p. 256 pl. D; H. Ottomeyer and P. Proschel et al., *Vergoldete Bronzen*, Munich, 1986, Vol. I, p. 250 fig. 4.6.18; Tardy, *La Pendule Française*, Vol. II, p. 250 fig. 1.

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SOURCE • WWW.ARTIMOBUSSELS.CH



SOURCE • WWW.RAFFETYCLOCKS.COM



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SOURCE • WWW.WALWYNANTIQUECLOCKS.COM



PAGE 110 A gilt-brass and rock crystal, cruciform pendant watch, signed on the backplate J Sermand, c. 1630. The gilt-metal dial plate is engraved with a scene of Jesus carrying his cross. It has a silver dial ring with Roman numerals around an engraved centre depicting a village scene. The time is indicated by a single blued-steel hand. The movement has turned pillars connecting the plates, gut fusee and verge escapement. The backplate has a plain steel balance without balance spring under a pierced and engraved pinned-on cock. There is also a ratchet-type set-up regulator. • Height: 72 mm. • The maker, Jacques Sermand (1595-1651), was a master watchmaker in Geneva who made agate and rock crystal watches and watches in the shape of a cross, a tulip, a star or a skull. Watches by him are represented in the Louvre, The Metropolitan Museum, the British Museum and The Patek Philippe Museum.

PAGE 112 A William and Mary quarter-repeating, olivewood-veneered spring table clock, signed both on the chapter ring and backplate James Markwick London, c. 1695. The repoussé basket-top case is richly embellished by repoussé mounts, stands on four brass feet and is surmounted by elaborate gilt-brass leaf finials and a carrying handle. The square brass dial has a silvered chapter ring with a matted centre, which shows two ringed winding holes, a mock-pendulum aperture and a strike/silent lever. The two-train eight-day duration fusee movement has quarter repeating on three bells with the hours sounded on a separate bell. It has verge escapement. The backplate is richly engraved with scroll foliage. • Height: 38 cm (15in). • The maker, James Markwick, was free of the Clockmakers' Company in 1666 and is known to have worked at the Royal Exchange until circa 1705. His son of the same name was free of the Clockmakers' Company in 1692 and appointed Master in 1720. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 508.

PAGE 114 A horizontal fire-gilt table clock, signed on the backplate Jacob Widenman Augsburg, c. 1640. The square case has four framed windows to the sides, showing the richly executed movement. The hinged bottom lid contains two bells. The engraved dial has a silver chapter ring, the time being indicated by a pair of blued steel hands. The clock rests on four turned feet. The day-going fire-gilt movement has going and quarter-striking trains, the former with chain fusee and verge escapement with balance under a richly pierced and engraved gilt-brass back cock with regulation. The quarter striking trains indicate the hours and quarters on two bells differing in pitch. • Height: 9.5 cm. • The maker, Jacob Widenman (also Wiedmann, Wildmann, d. 1664) was the son of an Antwerp clockmaker of the same name, who probably came to Augsburg. Both the father and the son spent time in Mantua, but the son applied for citizenship in Augsburg around 1615 which he acquired in 1621. He was a prolific maker, given the fact that quite a few of his clocks survived. His son, Jacob III, followed in his footsteps. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 597.

PAGE 116 A small William and Mary period marquetry longcase clock, signed on the chapter ring Joseph Windmills London, c. 1690. The walnut and marquetry veneered case has light and dark coloured stylised birds, entwined with scrolling flowers and foliage set against a dark background. The barley twist hood columns and the cross-grain case mouldings are in walnut and contrast with the marquetry inlays in the trunk door and base panel. The hood has glazed side windows and a carved walnut sound fret above XII. The 10-inch brass dial is mounted with a silvered chapter ring and cherub's head foliate spandrels to the corners. The dial centre is finely matted and has ringed winding holes with shutters, a chamfered date aperture above VI and a subsidiary seconds dial below XII. The dial centre is finely engraved with a Tudor rose, and there is foliate engraving between the spandrels to each side. The 8-day duration, five-pillar movement has a going train with seconds pendulum and bolt and shutter maintaining power. It strikes the hours on a single bell, regulated by an outside count wheel. • Height: 200 cm (78 in). • The maker, Joseph Windmills is recorded as 'a great clockmaker' who was free of the Clockmakers Company in July 1671. He worked initially in St Martin le Grand before moving to Mark Lane End Tower Street in 1687. In 1699 he was appointed Warden of the Clockmakers Company and sat on committees alongside his peer Thomas Tompion. In 1702 he succeeded Tompion as Master of the Clockmakers Company. Today he is recognised as one of the most important makers of the late 17th and early 18th centuries. • Literature: B. Loomes, *Clockmakers of Britain 1286-1700*, Ashbourne, 2014, p. 529/30; J.A. Neale, *Joseph and Thomas Windmills – Clock and Watch Makers 1671-1737*, Bury St Edmunds, 1999.

PAGE 118 A gold, enamel and pearl-set musical quarter-repeating watch made for the Chinese market around 1820. The watch has a musical movement indicating the hours as they pass or on demand. The enamel scene seems to depict an artistic representation of the Virgin Mary watching over the infant Christ, as the golden haired infant is seen draped in red, white and blue referring to the robes and mantle seen worn in classical depictions of the Virgin. In iconography red indicates nobility and an elevated state and conveys an anticipation of suffering. Blue signifies royalty as well as the Virgin Mary's title of Queen of Heaven and white is the symbol of purity. The hand gesture of the Virgin Mary seen on the enamel case back also relates to Christ as she is seen to be blessing the sleeping infant. Similar examples can be seen in such paintings as *Virgin in Adoration before the Christ Child* by Sir Peter Rubens, c. 1615, *Sleeping Christ Child* by Charles Le Brun, c.1655 and *Madonna and Child* by Lattanzio Querena, c.1800. • Diameter: c. 60 mm.

SOURCE • WWW.SOMLO.COM



PAGE 120 A German Renaissance tabernacle clock, a so-called *Türmchenuhr*, c. 1620. The profusely engraved fire-gilt copper case has doors to the sides, depicting on the left Jonah and the Whale, whilst on the right two other Biblical scenes are engraved: Samson and the Lion and Samson killing the Philistines. On the back is a scene with David and Goliath depicted, whereas on the front the scene of Abraham's sacrifice is engraved. Around the bell there are high finely pierced and engraved dolphin frets, with urn-shaped finials on the corners, a similar finial surmounting the bell. The moulded base is engraved with scroll and floral motifs. The front shows a silvered chapter ring with Roman hour divisions and a single blued-steel hand; in the middle there is an Arabic alarm disc. On the rear side there is a chapter ring indicating the position of the striking train with Arabic numerals. The day-going, partly gilt movement has fixed spring barrels driving a compact construction with the going, striking and alarm trains enclosed between the front and rear dials. The going train has verge escapement and a balance with hog's bristle regulation, which restrains the balance by letting it bank earlier or later against the hog's bristle. This is a more accurate system than changing the pre-tension of the mainspring. The striking train indicates the hour fully on the bell. • Height: 23 cm.

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PAGE 122 A late eighteenth-century neoclassical mantel clock, c. 1790. The marble case depicts an allegory of study and is attributed to the sculptor Pierre Julien. The enamel dial is signed Carcel jeune à Paris, (Alexandre Carcel, received *maître horloger* in 1788), and is set in a panel resembling a tombstone. It indicates the hours, the minutes, the date and the days of the week. Leaning on it is an allegorical female figure, seated on an antique stool with tapering fluted legs. She is wearing classical drapery and her hair is bound by a headband. She is devoting her full attention to the book that lies open on her lap, bearing the engraved words: *Année 1791*. The quadrangular base is sculpted from the same block of marble. • Height: 59 cm. • The maker, Pierre Julien (1731-1804), is believed to be responsible for making this clock. Descriptions from the catalogues of Parisian Salons admit the possibility of its attribution to him. The original plaster model, then called *l'Etude* ('study'), was exhibited at the 1789 Salon as number 230: 'Plaster allegory of Study, approximately two and a half feet high; this piece is probably either the example (whereabouts unknown today) that is illustrated in the exhibition catalogue 'Pierre Julien, *sculpteur du Roi*', held at the Musée Crozatier, Le Puy-en-Velay, 2004, p. 48, fig. 30, or else the one now in the Louvre Museum in Paris. The marble clock is mentioned in the brochure printed for the 1791 Salon; it now appears as N° 215: 'A seated figure of Study, decorating a clock'. The present example, dated 1791, appears to be the one exhibited by Julien at the Salon. Julien was awarded the First Prize for Sculpture in 1765. This was to be the start of a brilliant career, distinguished by pieces such as the 'Dying Gladiator' that won the sculptor admission to the Royal Academy of Painting and Sculpture in 1779. In 1785, Julien created the decor for Marie Antoinette's Dairy at Rambouillet Castle, which may be considered his masterpiece. • Literature: *Musée du Louvre, Département des sculptures, Sculpture française, Renaissance et Temps modernes*, Volume 2, Paris, 1998, p. 446

SOURCE • WWW.LAPENDULIERE.FR



PAGE 124 An 18th century Dutch bracket clock, signed on both the chapter ring and the backplate Pieter Schulken Amsterdam, c. 1760. The plain walnut case has an inverted bell top, richly pierced wooden sound frets to the front and sides and is surmounted by a brass carrying handle. The brass dial is partly painted with a rural scene above six o'clock, the four continents - Europe Asia Africa America - in the corners. Around the moon-phase aperture there is an allegorical scene on Phaeton's failing attempt to drive Helios' sun chariot. The silvered chapter ring is of typical Dutch design with elaborate half hour markers and an arcaded minute ring. Below the XII is a date aperture whilst above the moon dial there is an aperture showing the age of the moon and Amsterdam high tide times. The eight-day movement has verge escapement and Dutch striking on two bells. • Height: 60 cm. • Note: Phaeton, challenged by his playmates, sought assurance from his mother that his father was the sun god. She gave him the requested assurance and told him to turn to his father for confirmation. He asked his father for some proof that would demonstrate his relationship with the sun. When the god promised to grant him whatever he wanted, he insisted on being allowed to drive the sun chariot for a day. Placed in charge of the chariot, he was unable to control the horses. The earth was in danger of being burnt up and, to prevent this disaster, Zeus killed him with a thunderbolt. • The maker, Pieter Schulken, was recorded as being active in Amsterdam around 1760. • Literature: E. Morpurgo, *Nederlandse klokken en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 113.

SOURCE • KATS.ANTIEKEKLOKKEN.COM



PAGE 126 An early nineteenth-century skeleton clock, ascribed to H. Sarton, c. 1810. The movement rests on two brass pillars, set on a black marble base. It is dominated by a large white enamel ring dial with concentric inner date ring framed within a foliate cast and beaded bezel, which allows a good view of the front-mounted strike mechanism. The dial is seemingly supported by two subsidiary dials, the left one for month indication, the right one indicating the day of the week. It is surmounted by a moon-phase dial. The chapter ring has Roman numerals with Arabic fifteen-minute markers, finely cut and engraved gilt-brass minute and hour hands, a fine steel centre sweep seconds hand and three snake-shaped steel calendar hands. The movement has trapezium-shaped plates joined by four back-pinned pillars, twin barrels with internal 60-pinwheel escapement. It has a unique 2-rack strike mechanism on two bells mounted above, striking the quarters in the Dutch fashion in a very unusual way: the hours on the larger bell, one strike for the first quarter on the large bell, the half hours indicating the hour to come on the smaller bell, and three strikes on the small bell for the third quarter. Gridiron pendulum steel-suspended from a pivoted knife-edge block. The whole rests on ormolu feet. On the backplate, the very unusual rear-mounted steel ratchet wheels and the crossing-out of the two calendar wheels should be noted. All the intermediate wheels are identical. Although this clock bears all the hallmarks of Hubert Sarton's workshop, it

seems to be the only one of this type ever produced. • Height: 60cm. • The maker, Hubert Sarton (1748-1828), lived during a momentous period in history. A product of the Enlightenment, he was also a forerunner of the industrial age. Furthermore, he was fortunate enough to grow up and live in Liège, which at the time was one of the most dynamic artisan and industrial centres in Europe. Very little has been written about him, yet his contribution to the art of horology is of great importance. He began to learn the trade working for his uncle Dieudonné Sarton in 1762, where he demonstrated a remarkable talent for the mechanical sciences. After completing a four-year apprenticeship in Paris at the workshop of Pierre Leroy, eldest son of Julien and brother of Jean-Baptiste Leroy, he returned to Liège in 1772 as Master Clockmaker. Soon afterwards he was appointed 'Court Clockmaker' to Duke Charles Alexander of Lorraine, Governor General of the Austrian Netherlands, then, as 'First Mechanic' to Prince Bishop François-Charles de Velbrück, he enjoyed the benefits of a privileged position which extended his reputation well beyond the Principality of Liège. He also played a civic role, being appointed Commissioner and Treasurer of the city of Liège in 1783. The number of clocks produced suggests that Sarton certainly managed a large workshop with numerous employees – although no documentation has survived to either confirm or contradict this. Famous for inventing the automatic watch based on a rotor principle, for which he filed a patent at the French Academy of Sciences in 1778, Hubert Sarton created a variety of timepieces throughout his career – Louis XV cartels, Louis XVI mantle clocks, lyre mantle clocks, *pendules de compagnie* (company clock or waiting-room clock) skeleton clocks and regulators – all equally remarkable for their extraordinary quality and diversity. There are clocks by his hand in several museums: Ansembourg Museum, Liège (B); Curtius Museum, Liège (B); François Duesberg Museum, Mons (B); Jehay Castle Museum, Jehay (B); 'M' Museum, Leuven (B); Royal Art and History Museums, Brussels; Nederlands Goud, Zilver en Klokkenmuseum, Schoonhoven (NL); Museum Speelklok tot Pierment, Utrecht (NL); Musée des Arts et Métiers, Paris; Patek Philippe Museum, Geneva; Museum der Stadt, Vienna. • Literature: Florent Pholien, *L'Horlogerie et ses Artistes au Pays de Liège*, 1933; Ann Chevalier et André Thiry, *L'Âge d'Or de l'Horlogerie Liégeoise*, 2003; *Les pendules d'Hubert Sarton, 1748-1828*, Jacques Nève, *Horloger-Mécanicien, Inventeur, mémoire présenté en 2009 à la Chambre Nationale des Experts Spécialisés en Meubles, Estampes, Livres, Objets d'Art et de Collection*, Paris, 2009.

SOURCE • HOROLOGER.NET



PAGE 128 A George III period musical table clock by John Taylor, London, c. 1790. The mahogany case has an inverted bell top, is richly decorated by ormolu mounts, has caryatids on the front corners, stands on four scroll feet and is surmounted by vase-shaped finials. It has two carrying handles to the sides of the case, with pierced ormolu sound frets, whilst the arched door is gilt-brass bound. The arched brass dial plate has a silvered centre, which shows three winding holes, a central date hand and has a silvered signature segment in the arch. This plaque is flanked by two subsidiary dials for chime/not chime and the choice of tunes: *Dance/March*. The triple-fusee movement of eight-day duration has a finely engraved back-plate with the maker's signature. The clock strikes the hours on a bell and plays one of two tunes on a set of twelve bells. • Height: 48 cm (19in). • The maker, John Taylor, was active in the last quarter of the eighteenth century. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 759.

SOURCE • WWW.RAFFETYCLOCKS.COM



PAGE 130 A Dutch barometer, signed on the left register plate in an engraved cartouche 'Geb'. Bazerga à Rotterdam, c. 1795. The mahogany and satinwood-veneered oak case is embellished with japanned panels at the top and bottom, flanked by contrasting band inlays. The top and bottom are provided with carved ornaments, at the top in the shape of an urn finial with garlands to the sides, at the bottom in the form of drapery. The tube protectors are also carved, whilst the flanking Corinthian-capped pillars along the sides of the barometer are fluted, and reeded at the base. The silvered brass register plates are protected by a glazed door. Both the central Torricelli tube and the Huygens tube have scales divided into Imperial inches, combined with a 36-scale derived from it. The level in the central tube can also be read in Rhineland inches. The amplification ratio of the Huygens tube is 1:7. The mercury thermometer to the left of the central tube has Réaumur and Fahrenheit scales, whilst the corresponding temperature conditions are indicated on the left of the capillary and the following exceptional temperatures recorded in Fahrenheit are engraved to the right: 'Parys 1743' (+99°), 'Amst, 1750' (+90°), 'Oranjerie' (+56°) and 'Amst, 1740' (-2°). The right-hand side of the door is provided with a sliding setting band whilst the top is embellished by a garland. • Height: 131 cm. • The makers, Antonie and Johannes Bazerga, were both born in Italy. They were active in Rotterdam in the last quarter of the eighteenth and the first quarter of the nineteenth centuries, both together and separately. • Literature: B. Bolle, *Barometers in Beeld*, Lochem, 1983, p. 240.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 132 A nineteenth century carriage clock, signed on the dial A. H. RODANET, *Fournisseur de la Marine de l'Etat*, 36 RUE VIVIENNE, PARIS, c. 1880. The movement is housed in an ormolu gorge case with bevelled glass on five sides allowing a good view of the movement from all sides. The movement with Maltese stopwork on all spring barrels has a silvered platform with English-type club tooth lever escapement and cut bi-metallic balance wheel. It has double-rack quarter-strike on two blued-steel gongs, with a repeat button on top of the case. There is a selection lever in the base with the options FULL STRIKING (*grande sonnerie*), SILENT, and STRIKING (*petite sonnerie*). The alarm functions on one of the gongs. *Ebauche* movement by Drocourt, one of the best contemporary manufacturers of movements of this kind. Duration: eight days. There are four circular enamel dials in a frosted silvered support plate, the main dial indicating the time, the subsidiary dials indicating



the days of the week on the left, the alarm setting in the middle and the days of the month on the right, all with blue steel spade hands. The serial number 21530 is indicated on the backplate and repeated twice on the case and once on the original winding key. Original leather-covered travelling case. • Dimensions with handle upright: h. 17 w. 10 d. 9 cm. • The retailing firm, Rodanet, was established during the first half of the nineteenth century by Julien-Hilaire Rodanet. He was apprenticed at Merceron, a maker of chronometers in Angoulême, France. At sixteen he went to Paris and joined Joseph-Thaddeus Winnerl, a chronometer maker, originally from Austria, until 1837, after which he returned to Rochefort, near Angoulême. In 1839 he opened a school where he trained students until 1849 who, once trained, went on to the Arsenal, forty in total. In 1844 he presented cylinder and anchor escapement watches made by his protégés. After exhibiting a chronometer in 1849, for which he was awarded a silver medal, he devoted himself to its manufacture with the help of twenty-five wards allotted to him by the state. He retired from clock and watchmaking in 1866. Known by his peers as one of the most reputable masters of French horology, his famous treatise on 'Astronomical and civil horology' was published posthumously. His son Antoine-Henri took over the business, establishing himself at 36 rue Vivienne in 1870 and registering his trademark 'Horlogerie de Paris' in 1890. The firm participated in the Paris Universal Exhibitions of 1855 and 1867. In 1855, J. H. Rodanet showcased several 'chronometers and horological tools' and was awarded a First Class Medal. Antoine-Henri exhibited some 'chronometers and watches' in 1867. He died in 1907. The firm was passed on to Doffe succ. De Margaine, then in around 1928 to Mme Sanselme, who married a M. Michel in 1937. • Literature: Allix and Bonnert, *Carriage Clocks, Their History and Development*, Woodbridge, 1981, p. 449; Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 567.

SOURCE • WWW.HORLOGER.NET



PAGE 134 A gilt-bronze Louis XV cartel clock, signed on the enamel dial JULIEN LE ROY DE DE LA SOCIÉTÉ DES ARTS, c. 1740. The monumental asymmetrical Rococo case was made by the bronzier Jacques Caffieri, whilst the dial was enamelled by Antoine-Nicolas Martinière. The case depicts the figure of Diana, goddess of the moon, looking down tenderly upon the sleeping Endymion. They are set in an imaginary framework of rocailles, plants, architectural elements and abstract motifs. Note also the dog as a symbol of loyalty and fidelity. The movement has had a history. The striking train was removed at a certain stage, whilst the verge escapement was replaced by Brocot anchor escapement in the nineteenth century. • Height: 66.5 cm. • The maker of the movement, Le Roy, Julien II (b. Tours 6 August 1686; d. Paris 20 September 1759), was the son of Pierre I Julien, master clockmaker in Tours, and Perrine Tante. He was apprenticed to his father and was received as master on 16 June 1713. He was married to Jeanne Delafond (1714). On 23 August 1739 he became Horloger Ordinaire du Roi by virtue of having lodgings in the Galeries du Louvre. He never occupied these, but installed his son Pierre therein whilst he was established himself at Rue des Petits-Augustins (1714), later at Rue de Harlay (1717). He became a member of the Société des Arts and later director. Julien Le Roy is considered to be one of the most famous French clockmakers of the eighteenth century. His reputation is founded on his fruitful contributions to the accuracy of watches and clocks. His mechanical discoveries, adopted by the most skilful of his colleagues, not only stimulated the renewal of Parisian clock production but also healthy competitiveness in pursuing research on the measurement of time. Julien Le Roy worked in the three classic divisions of his art. He perfected the workings of monumental clocks, so that they showed mean time and solar time. The monumental clock of the Hôtel des Missions Etrangères was a brilliant example. He also researched equation movements showing and chiming true time, as well as repeating clocks. His work on watches is perfectly summarized in the Encyclopédie: "He took all that was good from French and English clockmaking. From one he eliminated double cases, bells, and all the secrets used to make the watches more difficult to take apart and to repair, and from the other those useless ornaments which embellish without improving the work; finally he composed what we may describe as mixed horology, making it simpler in its effect, easier to construct, and simpler to repair and to maintain". • The enameller of the dial, Antoine-Nicolas Martinière (1706-1784), a remarkable inventor and enamellist, whose talents so impressed King Louis XV that he was appointed Emaillieur et Pensioneur du Roi. Martinière was the first enameller to create a complete single enamel dial of more than 12 inches in diameter. Antoine-Nicolas belonged to a family of enamellers that included not only his father, described by the Mercure as an able enameller, but also his two brothers and three cousins. Martinière and his wife, Geneviève Larsé had one son, Jacques-Nicolas (b. 1738) who became a clockmaker. At the time of his son's birth the Martinières were living in rue Haute des Ursins. By 1740 Martinière was established at the sign of the Cadran d'Email in rue Dauphine and then from 1741-55 in rue des Cinq Diamants in the parish of Saint-Jacques de la Boucherie. • The maker of the case, Jacques Caffieri (1678-1755), was born into a family of sculptors and metalworkers. He became one of France's most important bronze casters during the reign of Louis XV. As the nephew of Charles Le Brun, the chief designer and painter to Louis XIV, Caffieri had good connections as well as talent and rose quickly, becoming sculpteur et ciseleur ordinaire des bâtiments du roi ('Sculptor, Bronze Caster and Chaser for the King's Palaces'). In 1740, Caffieri's wife bought a royal privilege - a form of permit from the king - which allowed them to gild bronze as well as cast it within the same workshop; these two processes would usually have been done by separate businesses. After his son Philippe Caffieri joined the workshop in 1747, they produced designs for chandeliers, ornaments for coaches, wall lights, furniture mounts and clock cases. Jacques was a master of the Rococo style, using elaborate curves, flowering branches, and fantastical beasts in his creations. His notable clients included the queen, Marie Leczinska, the king's mistress Madame de Pompadour, and one of the daughters of Louis XV, Madame Elisabeth. • Literature: J-D Augarde, *Les Ouvriers du Temps*, Antiquorum, 1996.

SOURCE • WWW.RIJKSMUSEUM.NL



PAGE 157 A French porcelain mantel clock, c. 1785. The case is made of Sevres porcelain and stands on a gilt brass base. The week-going movement has anchor escapement and strikes the hours and half hours on a bell. • Height: 52 cm.

SOURCE • WWW.HERMITAGEMUSEUM.ORG



PAGE 159 A seventeenth century longcase clock by an unknown maker, c. 1660-80. The unusual case is made of ebonized pearwood, with gilt ornamentation, curlicues, and edges. The pedestal holds an eight-pillared loggia enclosing a light gilt-brass structure consisting of curved-line sections imitating three helical spires. Just below the pillars, in a square at the centre, is the dial with a silvered chapter ring with Roman hour numerals, quarter-hour and half-hour divisions. The winding hole is above. In 1797, glass panels were fitted to protect the curved brass structure. The movement is housed inside the case, level with the dial. It is driven by a weight on a rope, a barrel, and a train comprising three iron wheels regulated by two brass flywheels. The train is arranged horizontally between two narrow iron plates. The regulation system consists of a small ball (originally, one assumes, of lead or gilt silver), which is dropped from the top of the case and travels down the curved path formed by the thin brass strip with side rails between the pillars of the loggia. The ball then falls into the launch tube and its weight releases a catapult mechanism. It is thus projected upward into the special hole at the top of the case. From there, the ball bounces onto an inclined plane that takes it to the opening at the top of the curved path. There it begins a new descent. Meanwhile, the clock movement reloads the launch mechanism. Each cycle lasts about 30 seconds. The exact duration depends on the ball's specific weight and the tilt of the brass strip. • This clock is described in the 1692 inventory of the Medici Wardrobe (preserved at the *Archivio di Stato* in Florence) as a "...clock or instrument called perpetual motion..." Inside the pedestal is the inscription *Rassetato tutto nel 1797 a di 27 mbre Sud.o Il legname da Pasquale Bassetti. Il meccanismo da Fe. Gori* ('All repaired on this day, September 2, 1797, the carpentry by Pasquale Bassetti, the mechanism by Felice Gori'). The name 'perpetual motion' originates in the seventeenth-century vogue for such contrivances. • Background reading: the site of the Museo Galileo.

SOURCE • WWW.MUSEOGALILEO.IT



PAGE 161 A Louis XV pendule Neuchâtoise, signed on the backplate Jean Frédéric Perrenoud à la Brévine, made around 1775. The pink painted wooden case is decorated with flowers and leaves all around and has gilt mouldings and door frame. The front is dominated by a plain dish-shaped enamel dial above a shaped enamel panel with subsidiary dials, left indicating the days of the week represented by the symbols of the day; right the moon phase with the age of the moon and in the middle the months of the year represented by the signs of the zodiac, as well as the time of sunrise and sunset and the number of days in each month. In addition, there is a small circular brass disc bearing the maker's name, as well as a date aperture. The movement has verge escapement and quarter striking on two bells with trip repeat. • Height: 65 cm.

SOURCE • WWW.MHL-MONTS.CH



PAGE 163 A world-time key-winding and setting table clock, indicating the names of 30 cities, regions or countries of the world on a revolving dial, produced by Patek Philippe, Geneva in 1953. The clock is made of yellow gold, silver and enamel. Its domed case bears a polychrome cloisonné enamel scene depicting the northern hemisphere as seen from Mexico with a stylized factory bearing a smoking flue indicating the location of Cananea. It shows images in white cloisonné enamel representing a canoe, a fish, a mountain and a pyramid, all on an octagonal base and eight ball-shaped feet. The polychrome cloisonné enamel dial represents Mexico framed by the southern parts of the United States and the northern part of Guatemala, a red dot indicating Mexico City. The 24-hour revolving bezel indicates the diurnal and nocturnal hours. The eight-day going 21^m movement is driven by a spring barrel and has lever escapement. • Diameter: 12.2 cm; height: 5 cm.

SOURCE • WWW.PATEKMUSEUM.COM



PAGE 165 A one-day marine timekeeper with a 102mm-diameter white enamel dial, with scrolling decoration at the quarters and Roman hour numerals and Arabic ten-minute markers. It has polished and blued steel beetle and poker hands with a fine polished steel pointer seconds hand with a counterpoised tail. The timekeeper has a brass, one-day full plate fusee movement with four turned pillars, with a highly engraved slide plate, balance bridge and third wheel bridge. The plate is engraved 'Larcum Kendall LONDON 1769'. The fusee, which has Harrison's maintaining power, has a brass pipe around the winding square. The timekeeper has a nominal four-wheel train plus a great wheel with a *remontoir* interposed at the fourth wheel. The third wheel, with internally cut teeth, runs within the potence plate and meshes with a fourth (*remontoir*) wheel, leading to a fifth and fly, with the *remontoir* spring driving a fourth (contrate) wheel, which drives the steel escape wheel. The timekeeper contains Harrison's adapted verge escapement with diamond pallets, acting with the hardened steel escape wheel. The hardened steel balance has a three-turn blued-steel spiral balance spring, of tapered form, acting against a bimetallic compensation curb, and a secondary 'isochronal curb pin'. The jewellery extends to the balance (diamond upper endstone in a polished steel setting), escape wheel, contrate wheel and third wheel, all with end-stones, and the pallets as mentioned. The timekeeper is held in a large, silver pair case with stirrup bow, 165mm high, 124mm wide and 28mm deep. Both inner and outer cases are hallmarked for London, 1769-70 and with the case-maker's mark 'P.M.'. for Peter Mourmier of Frith St, Soho. • Diameter: 124 mm. • Note: The timekeeper



was commissioned by the Board of Longitude as a copy of H4 in 1766 and was completed in 1769. It was issued to Captain James Cook on his second and third great voyages of discovery to the South Seas, after which it went with Captain Arthur Phillip and the 'First Fleet' to found the first colony in Australia. It was then passed to Vice Admiral Sir John Jervis in HMS 'Victory', and returned to the Board in 1802. • The maker, Larcum Kendall (1719-90), was born on 21 September 1719 at Charlbury in Oxfordshire. On 7 April 1735 Larcum was apprenticed to the watch, clock and repeating-motion maker John Jefferys for seven years. In 1742, immediately after his apprenticeship had ended, he set up on his own, working almost exclusively for the great watch and clockmaker George Graham (1685-1751), as an escapement maker specialising in the horizontal (cylinder) escapement. He was highly respected as a craftsman; working under Graham and with his contemporary Thomas Mudge, he was part of the finest watch making team of the day. Through Jefferys and Graham, Kendall had connections with John Harrison, the great pioneer and inventor of the marine timekeeper and precision watch. In June 1765 the Board of Longitude selected him as one of six experts to witness the explanation by Harrison of the construction of his fourth timekeeper. During these deliberations the Board also decided that a copy of the timekeeper must be made and Harrison recommended Kendall, who may have contributed to the making of the fourth timekeeper itself in the preceding years. The copy (now known as 'K1') was completed in 1769 and the following year was inspected by the same group as before, including Harrison's son William, who admitted that it was even better made than his father's original. Kendall was paid the agreed £450, plus an ex-gratia payment of £50 for '...the extraordinary trouble in adjusting it for 9 months' and taking it and H4 to pieces. In 1772 K1 was sent for trials with James Cook on his second voyage of discovery to the South Seas (1772-75), during which time it performed so well Cook learned to rely on his 'trusty friend the watch', his 'never failing guide'.

SOURCE • WWW.RMG.CO.UK



PAGE 167 An enlarged model of a balance escapement with tourbillon as devised by Abraham-Louis Breguet and patented in 1801, made by the École Nationale d'Horlogerie de Cluses around 1880. This special construction includes a cage in which the escapement is situated, which itself can turn around a central arbor. In this way its rotation eliminates the variations of the positions relative to the motions of the case and gravity, thus enhancing accuracy. • Height: 25 cm.

SOURCE • WWW.MUSEE-CLUSES.FR

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Musée International D'Horlogerie. La Chaux de Fonds SUI.
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The Antiquarian Horological Society GBR.
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FRANCE

Pendule cercles tournants, c. 1785. Height: 52 cm.


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ITALY

Seventeenth-century *rolling ball* longcase clock, c. 1660-80. Height: 207 cm.

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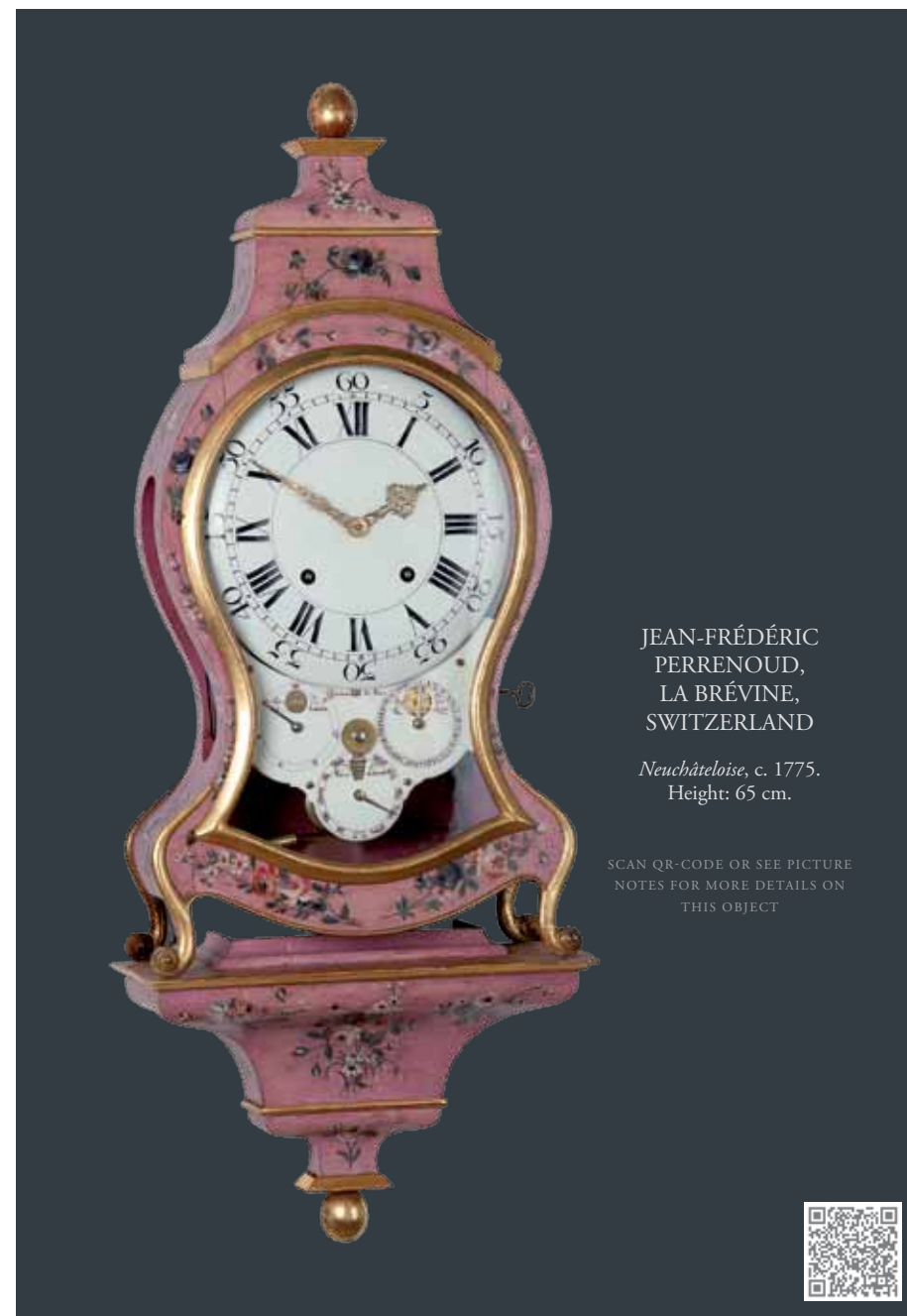
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Neuchâteloise, c. 1775.
Height: 65 cm.

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World time key-winding and setting table clock, made in 1953. Height 5.9 cm.

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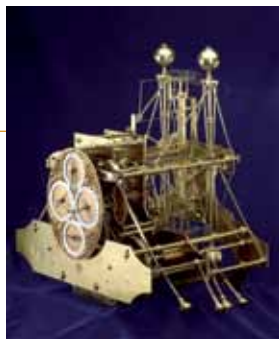
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LARCUM KENDALL LONDON

Marine timekeeper, dated 1769. Diameter: 124 mm.

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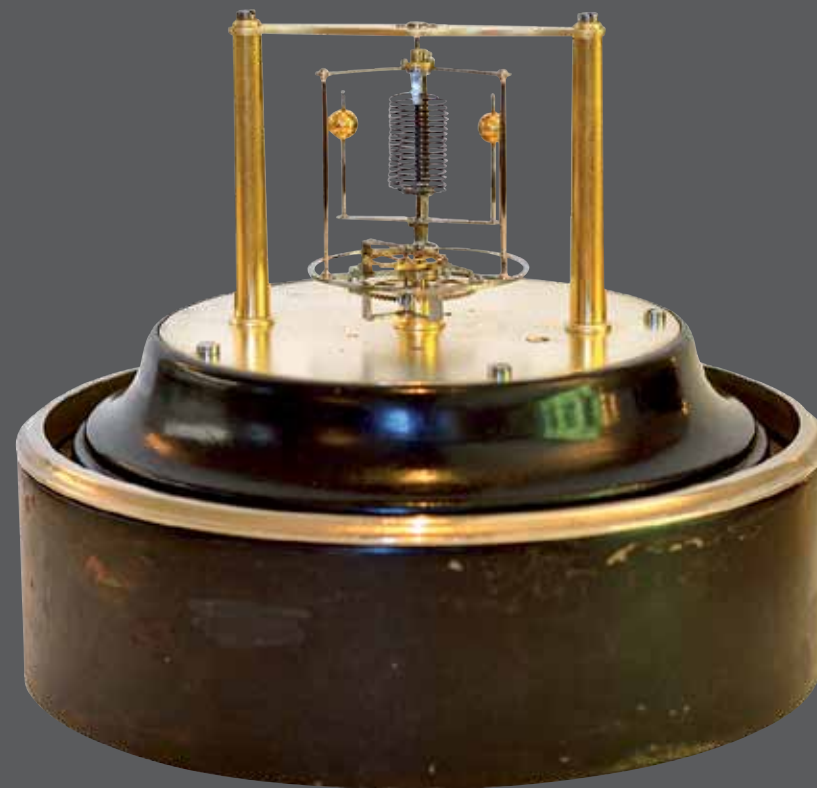
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ÉCOLE NATIONALE D'HORLOGERIE DE CLUSES FRANCE

Enlarged model of a tourbillon, c. 1880. Height: 25 cm.

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